NEW YORK

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Spring Fashion

By Jade Hobson Charnin

Pamela Sneed,
Poet and Actress

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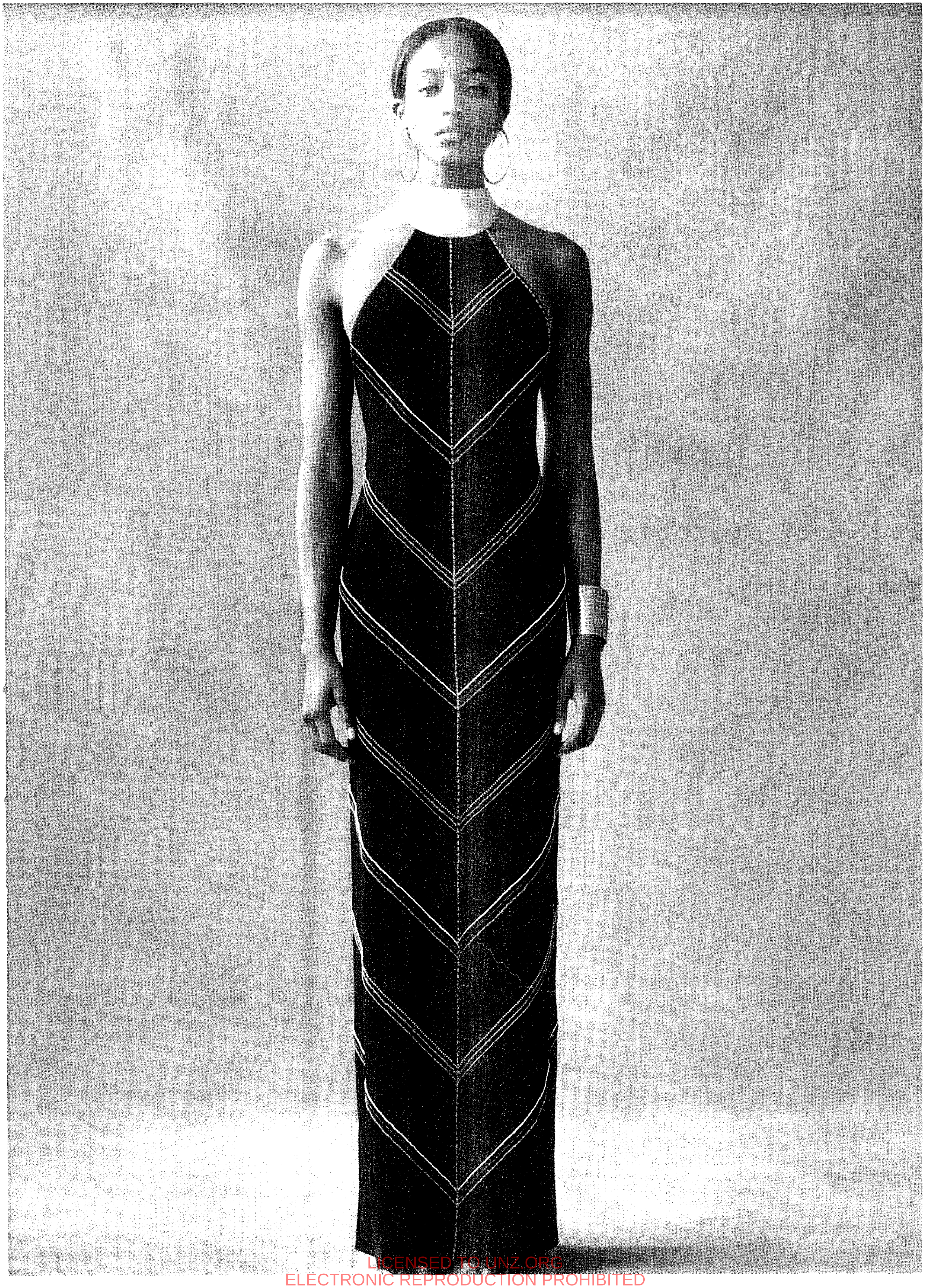
MADISON AVENUE AT 72ND STREET



spring changes
everything...
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are suddenly **new**

The shaped, slim silhouette is everywhere this spring.

Tahari
Iridescent shantung shirt jacket in mango, sizes 2-14, $320. Microweave contour tee in butter, sizes P,S,M,L, $68. Silk shantung multi print scarf, $52. Black slim pants, sizes 2-14, $276.

Linda Allard for Ellen Tracy
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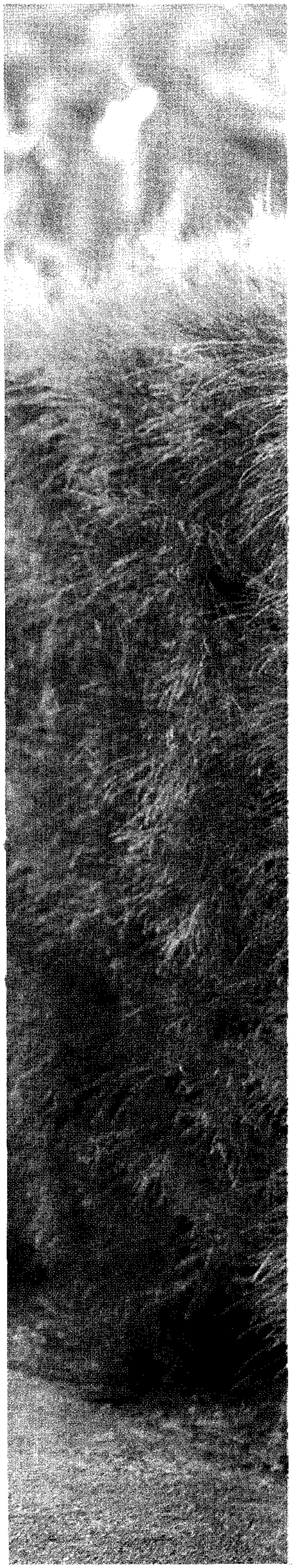

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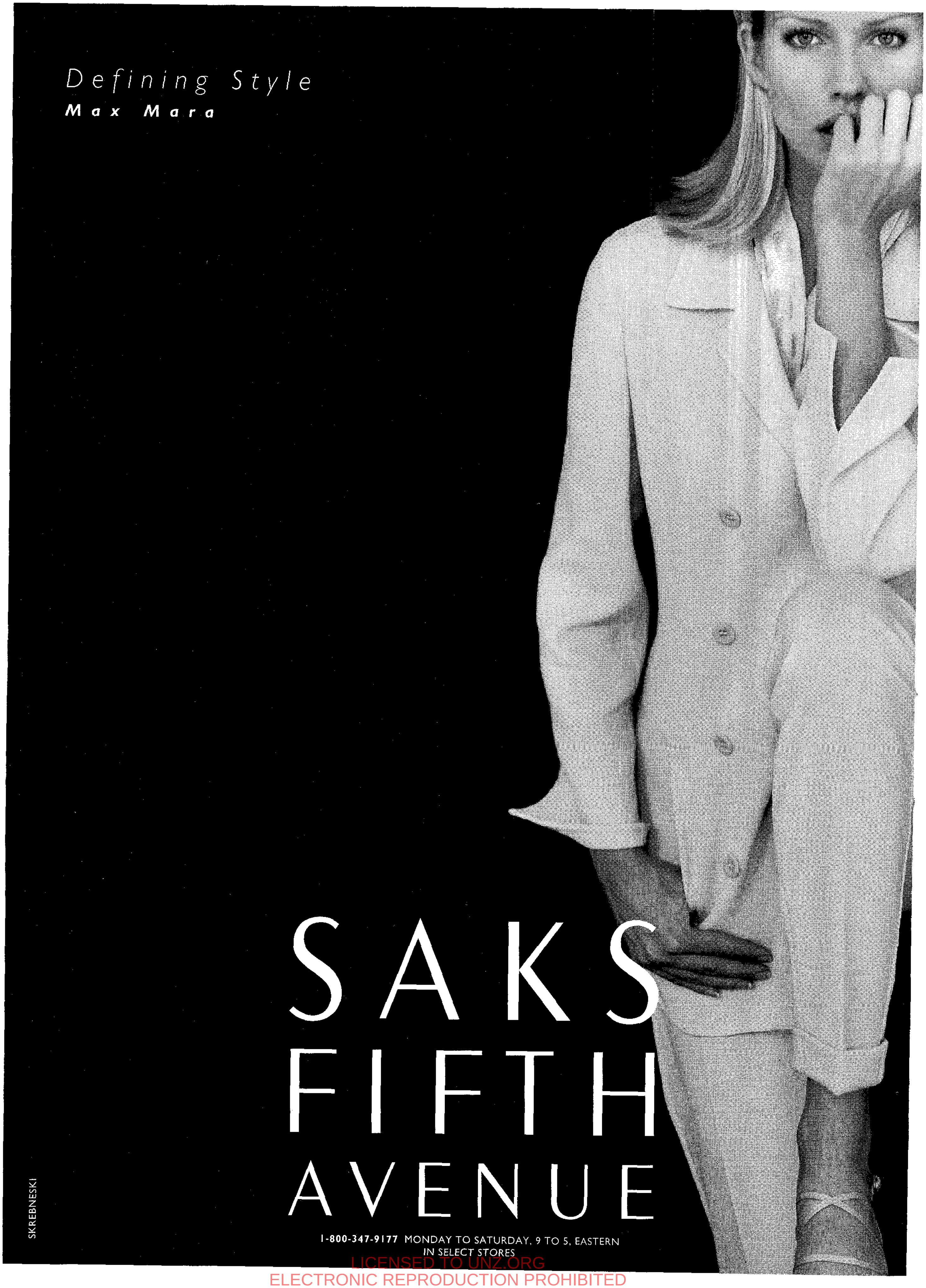

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Contents Feb. 24, 1997

NEW YORK
FEBRUARY 24, 1997
Spring Fashion
By Jade Hobson Charnin

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Spring Fashion

By Jade Hobson Charnin

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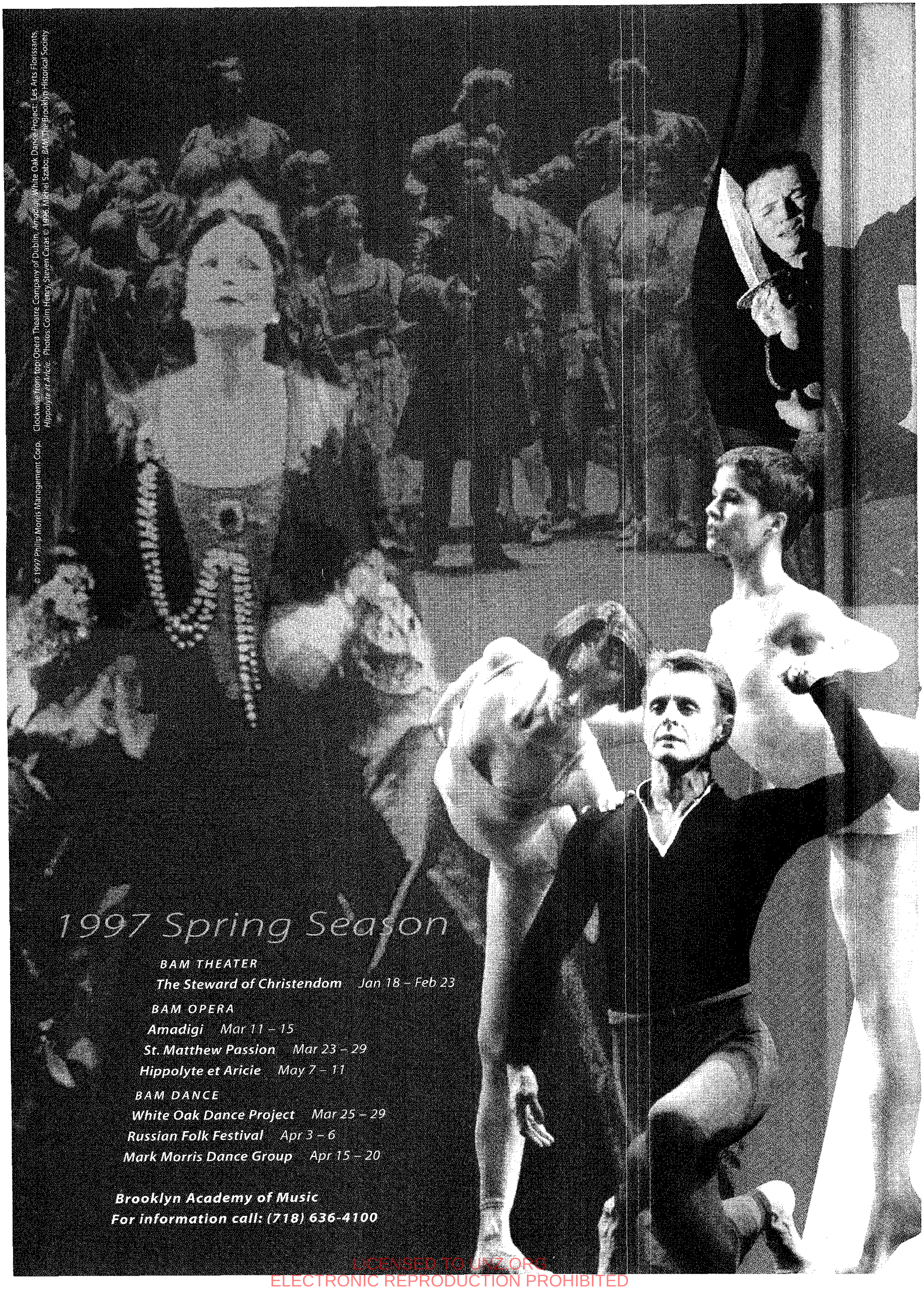
FEBRUARY 24, 1997—VOL. 30, NO. 7. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver,** New York **Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Ben Watts. Hair by Harry King; makeup by Helene Macauley. All for Kramer & Kramer.



© 1997 Philip Morris Management Corp. Clockwise from top: Opera Theatre Company of Dublin, *Amadigi*; White Oak Dance Project; Les Arts Florissants, *Hippolyte et Aricie*. Photos: Colm Henry, Steven Caras © 1996, Michel Szabo; *BAM*: The Brooklyn Historical Society

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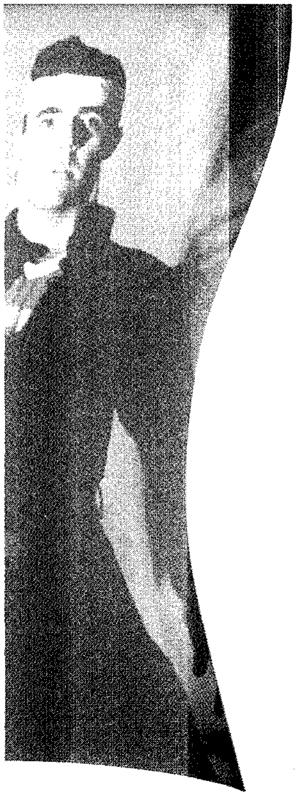

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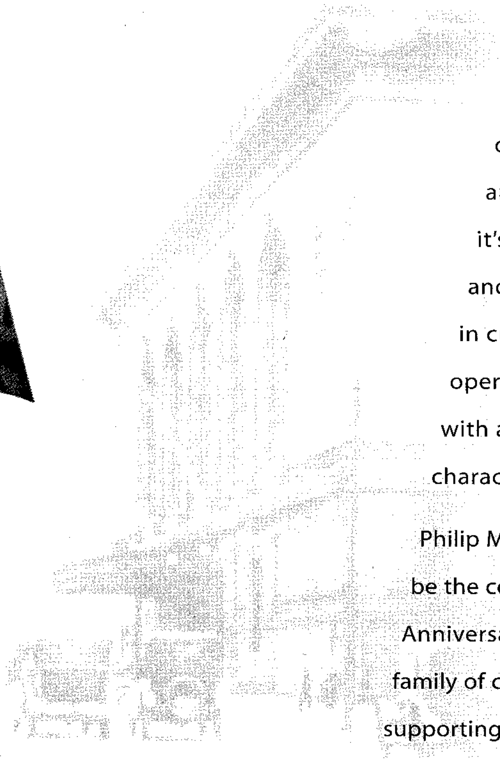

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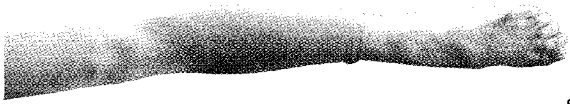

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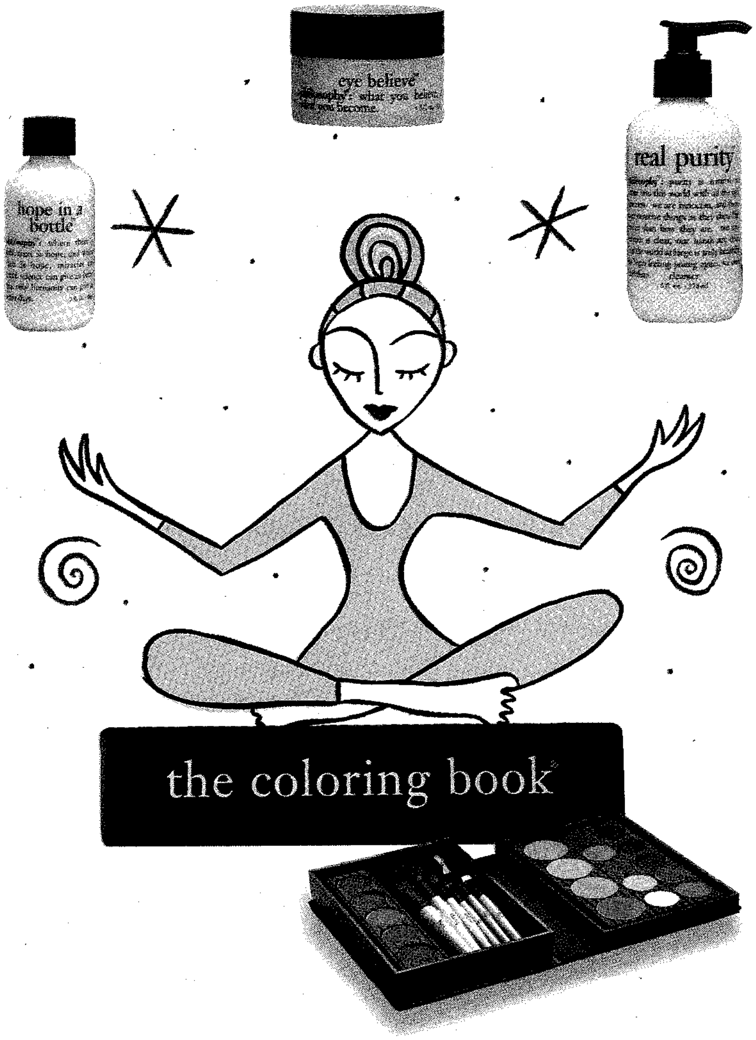

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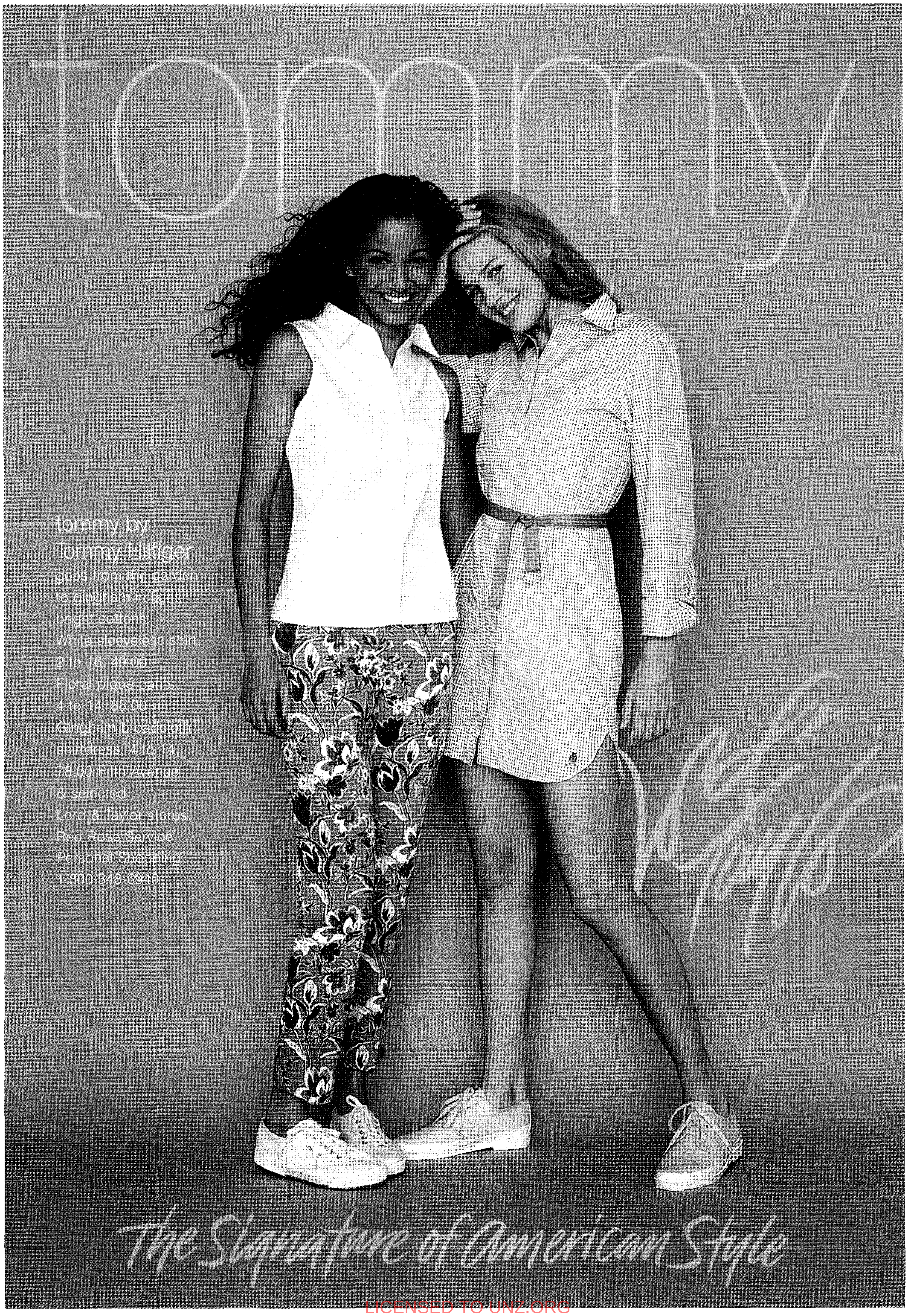
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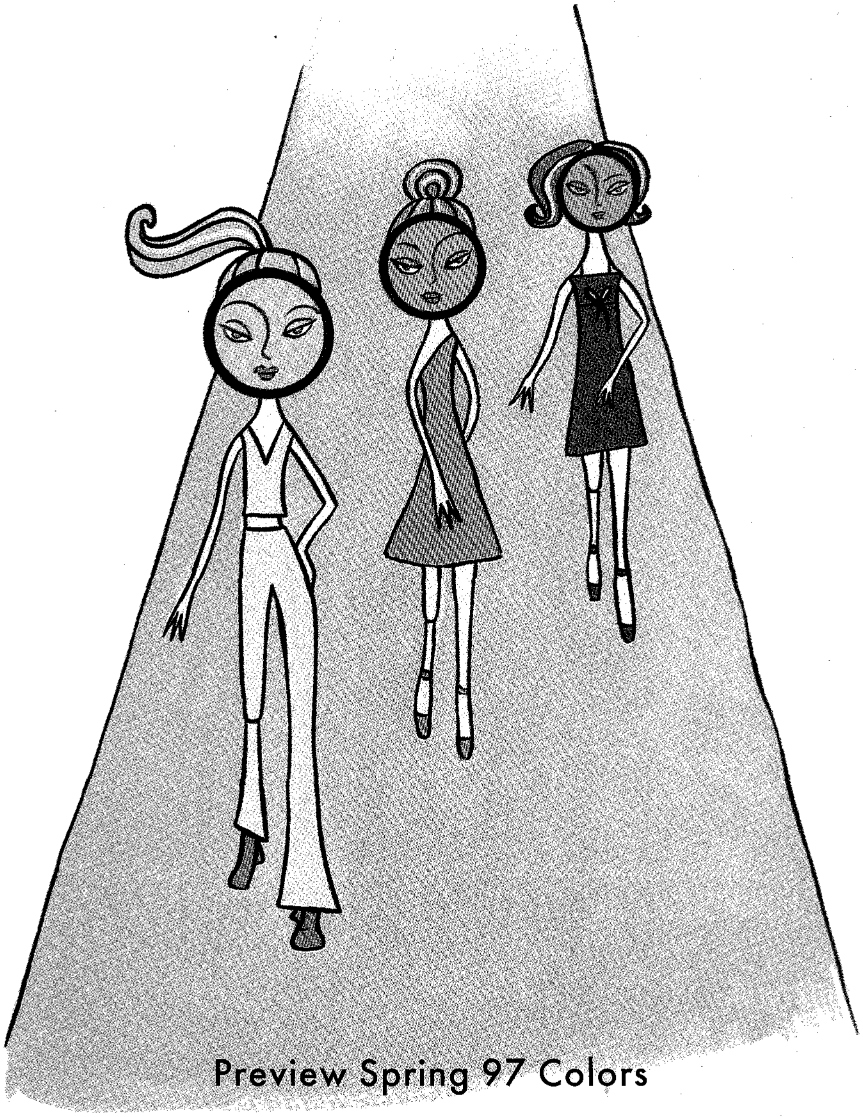

Preview Spring 97 Colors

Introducing **Make Up For Ever**'s new spring line of color. Lush, romantic palettes in melon, pink, and fresh peach. Eyes are soft and pretty (shadows #24, #35, #69) $15, cheeks are natural with a satin sheen (star powders #901 and #916) $17, and lips are stained with a slight shimmer (lipsticks #N56 and #N60) $16.

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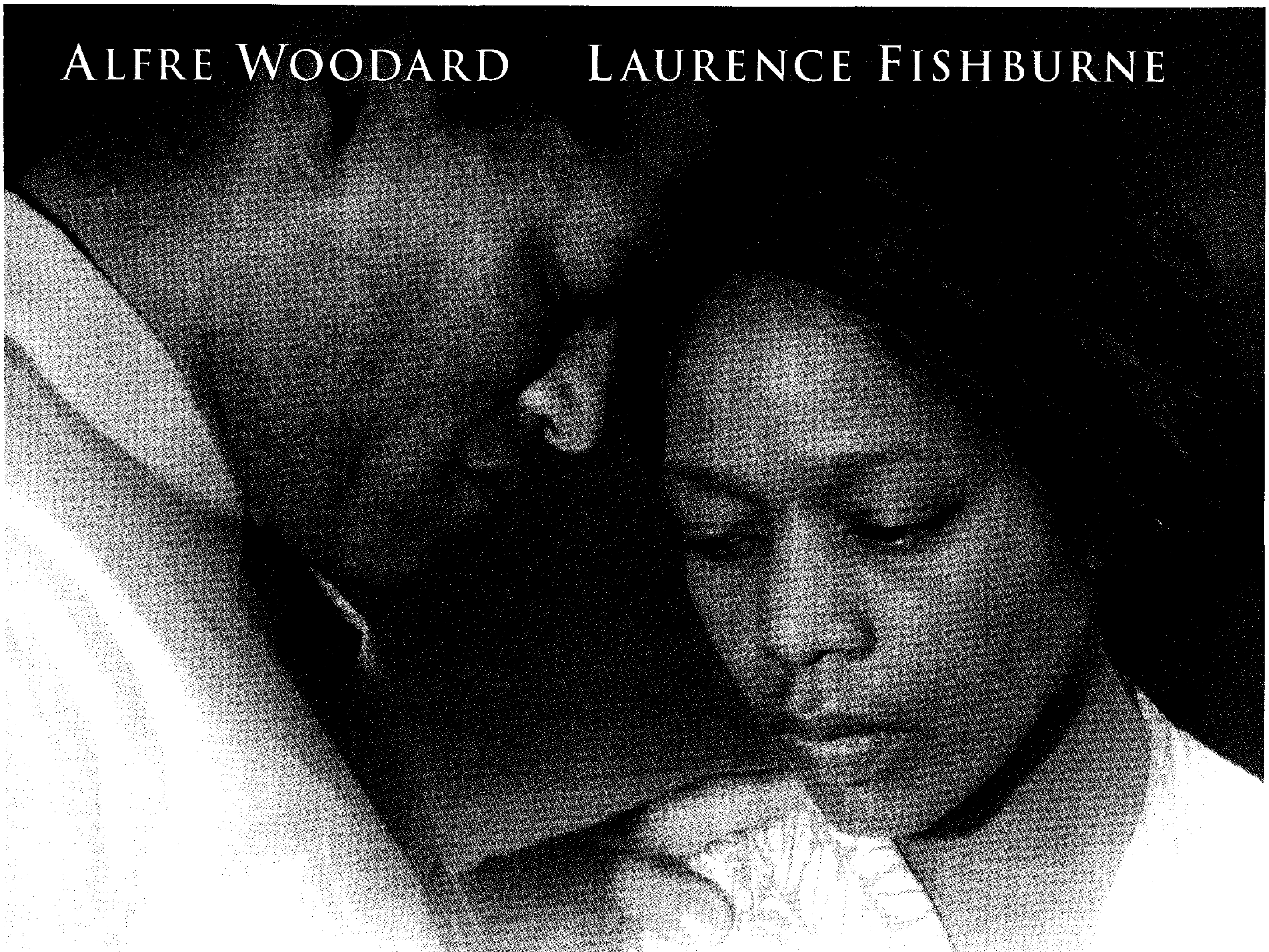

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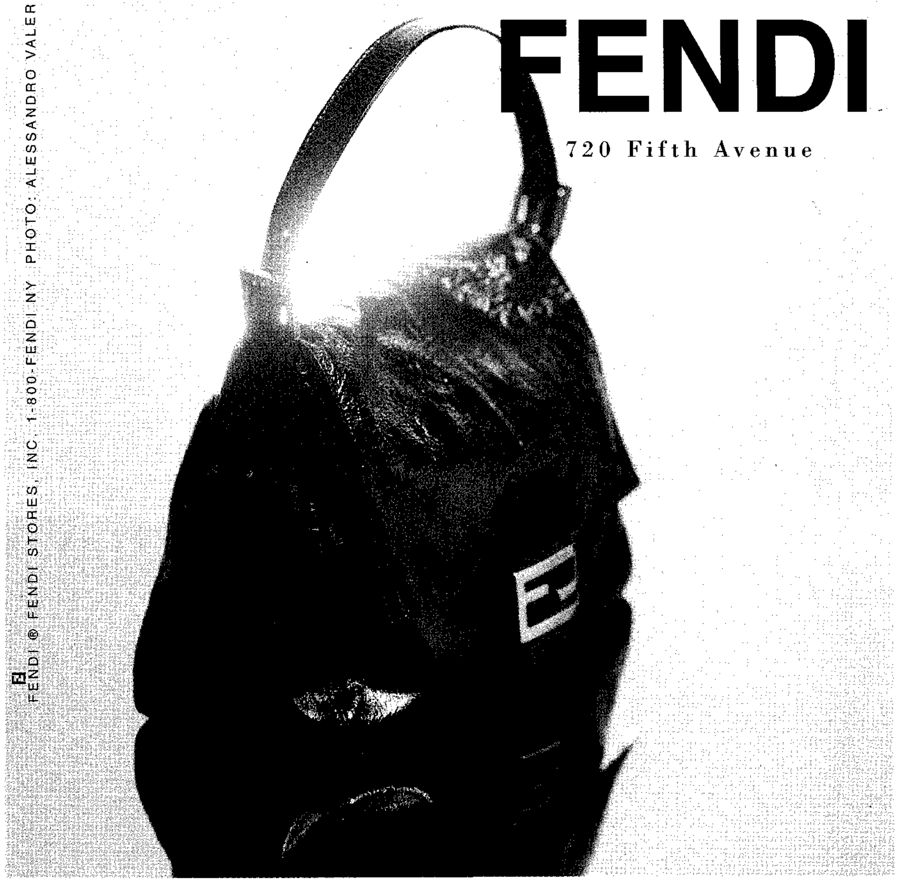

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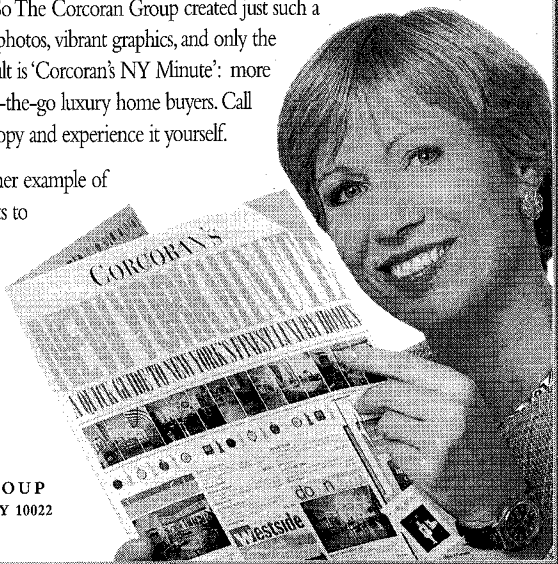

LETTERS FEB. 24, 1997

Death Wish

INSTEAD OF LEAVING A LEGACY OF love and generosity, Helen Singer Kaplan has succeeded in destroying any respect or admiration her husband could have had for her ["The Sex Doctor and the Toy Tycoon," by Rebecca Mead, February 3]. In willing a sense of entitlement to her children, she has done more harm than depriving them of $20 million of Charles Lazarus's money would have. Her privileged, highly educated son, obviously a spoiled brat, speaks with utter fury about having to "turn my whole career around just to make money." She obviously didn't impart any lessons about gratitude and self-empowerment. What about helping others less fortunate than you? The last I heard, the medical profession was a helping one.

Bonnie T. Lowe
MANHATTAN

AFTER READING THE STORY (OR MADE-for-TV-movie script?) "The Sex Doctor and the Toy Tycoon," I did a little math and realized that even her youngest child would have been 18 when Mrs. Kaplan remarried. Aside from the question of where their biological father figures into all of this, I wonder why these adults (and I use the term loosely) feel the world, and more specifically Mr. Lazarus, owes them anything. While the better part of her life was supposed to be about giving people joy, it seems the only true legacy Helen Kaplan will leave her children is her own enormous greed.

Kathy Anne Gartner
NORTH BERGEN, N.J.

REBECCA MEAD IS WRONG IN ASSUMING that Helen Singer Kaplan thought she would have the same longevity as the other female members of her family. I was Helen's personal and confidential assistant for close to five years. She was obsessed with her impending

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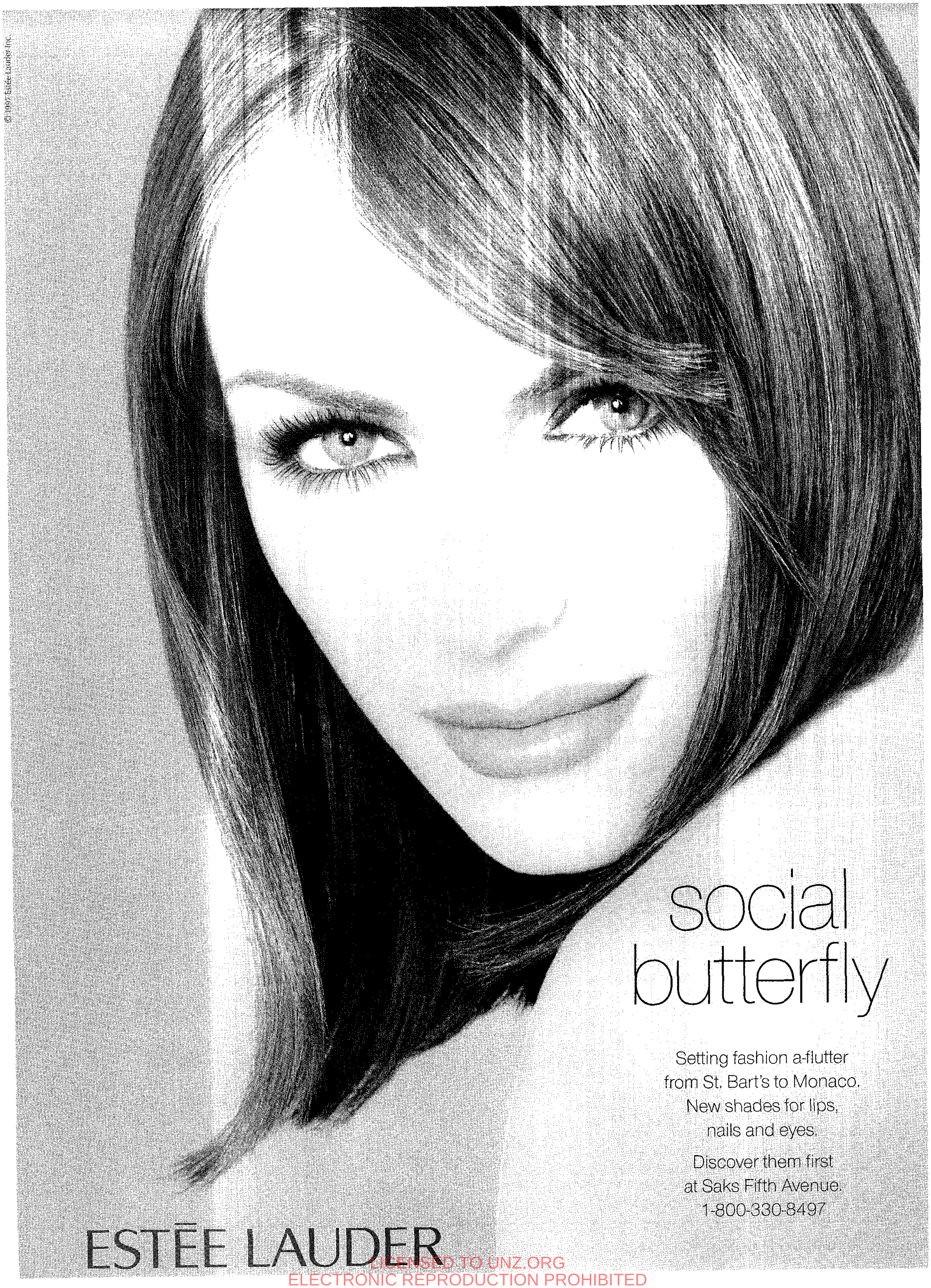

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death and driven at all costs to provide for her children. Helen never had any regard for Mr. Lazarus's two lovely, well-balanced daughters. Her obsession with her own children stemmed from a deep inability to be a loving, nurturing mother on a normal level. Instead, she tried to fulfill that need with money.

Mr. Lazarus is a fair and good man. I hope for his sake that he does not suffer from some false sense of loyalty to his dead wife and give in to her children's demands. The money would be better spent on lawyers—at least they do something to earn it.

Name Withheld
MANHATTAN

Credit Check

IN PAT WECHSLER'S JANUARY 20 ARTICLE "The Guns of October," you refer to my having produced the upcoming film *Childhood's End*. In fact, I wrote and directed *Childhood's End* (which opens in New York on March 28), and although I did finance the film out of my pocket, it was produced by Jason Kliot and Joana Vicente. In addition, I have not (yet) founded a new distribution company, as is stated in the article.

Jeff Lipsky
MANHATTAN

IT'S ALWAYS BEEN FASHIONABLE TO KNOCK No. 1, whatever the industry, and Pat Wechsler seems to go out of her way to portray Miramax and its chairman, Harvey Weinstein, as the big bad bully of independent film. This was done, however, without much perspective.

The art-house film world inhabited by Miramax and October is the most highly regarded segment of an industry notorious for greed and sleaze. Compared with the rest of show business, the half-dozen major independent distributors are like patron saints.

I recently completed my first film (an independent shot for $90,000), and I am grateful to Weinstein and his "blustery bravado" as well as to Bingham Ray and all the others who have nurtured independent film into its current flourishing state.

Nick Veronis
MANHATTAN

A City Divided

NOW THAT HARLEM IS EMERGING WITH hope and vision for the future, you devote the cover of your magazine to harming, belittling, and destroying the collective efforts of thousands of our citizens to achieve a better way ["The Battle for the Soul of Harlem," by Craig Horowitz, January 27]. Percy Sutton, David Dinkins, Basil Paterson, and Charles Rangel are not by any means perfect, but they are a heck of a lot better than the leadership others have offered across all ethnic and regional boundaries. How dare you continue to divide! Our entire city will lose in the process.

Marko Nobles
Executive Director, Harlem Visitors & Convention Association
MANHATTAN

ONCE AGAIN, THERE IS A CONCERTED EFFORT to divide and destroy the Afro-American leadership of New York. Your recent despicable article shows that your publication has not yet learned that the days of separating and conquering our communities have ended. You are too great a publication to have stooped so low. With all the great things happening in Harlem today, why couldn't you have focused on something positive?

Joseph Roberts
MANHATTAN

Minor White

IT AMAZES ME HOW EVEN IN OUR PRESUMABLY enlightened age, a writer could use "white trash" as nonchalantly as David Denby did in describing Laura Dern's character in *Citizen Ruth* ["Movies: Nobody's Tool," January 27]. Had the main character of the film been black instead of white, it's unlikely that Denby would have as been as flip. Poor whites are still fair game for the kinds of demeaning stereotypes and broad cultural insults that we have long since banned from public discussion of other minorities.

Curtis Miner
HARRISBURG, PENN.

A Little Hospitality

THE "INTELLIGENCER" ITEM "ONE IS THE Loneliest Number" [January 27], stating that Trump International Hotel and Tower (which has the best location in New York City in the hottest hotel market ever) had just one hotel guest on its opening night, is totally incorrect. For your information, 100 percent of the hotel units at Trump International are sold, and the building is one of the most successful condominium developments ever built.

Donald J. Trump
MANHATTAN

Aborted Rights?

FEDERAL JUDGE JOHN SPRIZZO'S DECISION to acquit protesters blocking an abortion clinic because the protesters held "a sincere religious belief" raises an interesting legal question ["Gotham: A New Right for Right-to-Lifers," by Ruth G. Davis, February 3]. If protesters sat in Judge Sprizzo's driveway, preventing him and his family from entering or exiting their home, would they be justified if they were motivated by sincere religious or secular beliefs? What if they believed that what they were doing was necessary to protect constitutional freedoms and, ultimately, to protect those women who might die if they had no access to safe, legal abortions but instead were forced to resort to back-alley procedures?

Eric Buckvar
MANHATTAN

Reap What You Tow

"THE TOWING LINE," BY JENNIFER WOLFF [February 10], brought back very unpleasant memories. Two years ago, my car was towed and ticketed twice within a two-hour period in Manhattan. I promptly went to the tow yard and paid the $150 fee (in cash—which is required). I also paid the fine.

Even after paying my fine, I kept getting notices from the city that I hadn't paid up. I sent the city copies of my canceled checks, called an automated answering machine sponsored by the parking-violations bureau, and was put on hold for over an hour. I wrote letters to the mayor, members of the City Council, and others seeking help. Nothing worked. For months, I received form letters threatening me with additional penalties and the loss of my vehicle. Finally, the threatening letters stopped. I'm concerned that some city residents may be towed for the wrong reason.

Paul Feiner
GREENBURGH, N.Y.

WHAT MS. WOLFF SEEMS TO CONVENIENTLY ignore is that she, along with the other angry car owners, chose to repeatedly park illegally, then ignore the summonses. It's yet another case of a failure to take responsibility for one's actions.

Dr. D. S. Giffler
FREEHOLD, N.J.

Way Out

KMART MAY OFFER A FINE VIEW OF LAFAYETTE Street, but the store's management is lost ["Gotham: K Rations," by Karrie Jacobs, February 10]: Signs at the escalators on the ground floor point the way to EXIT TO LAFAYETTE AVE.

Sue McCain
MANHATTAN

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1968

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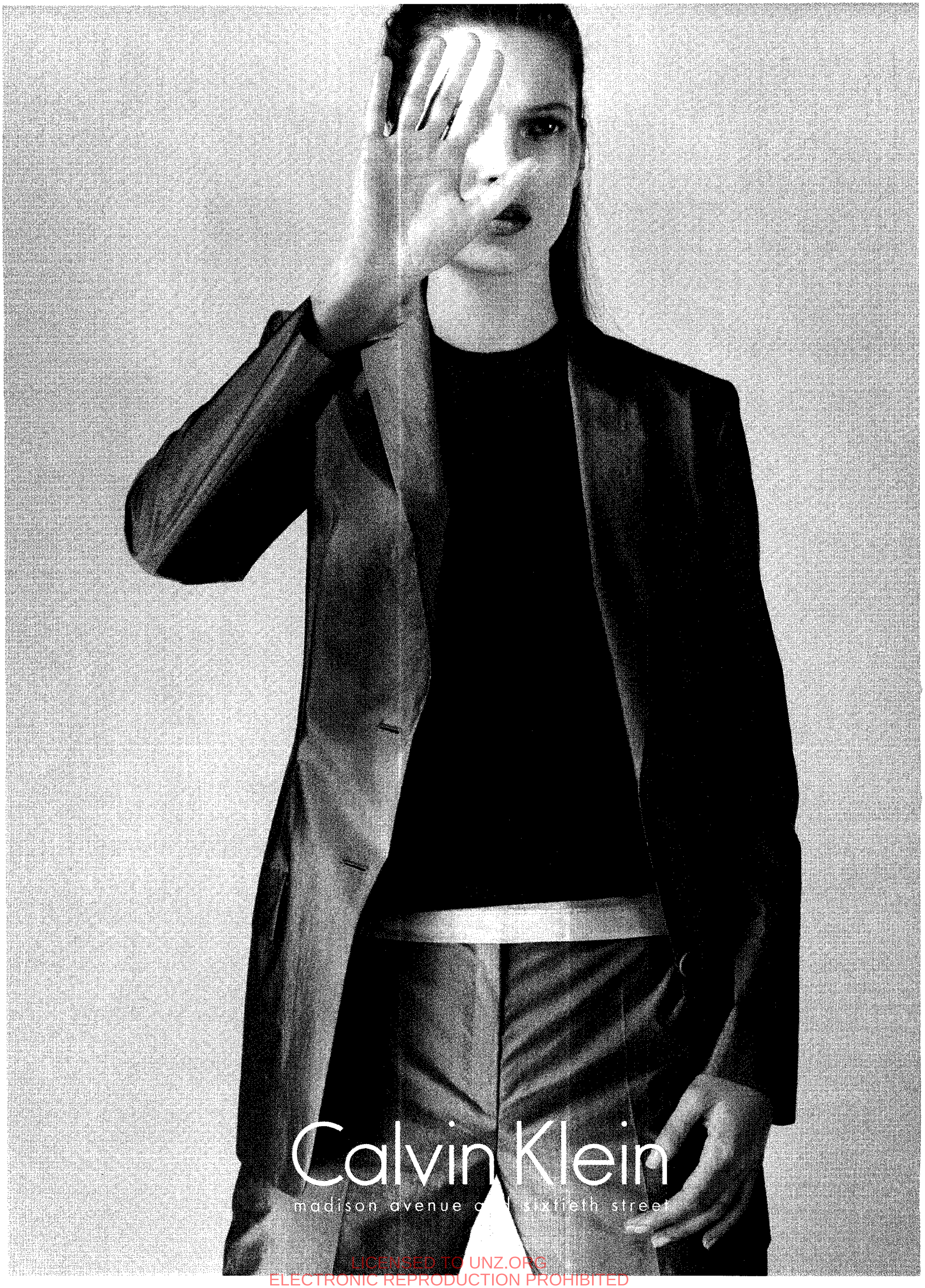

Calvin Klein
madison avenue and sixtieth street

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

THE *TIMES'S* BOLD-FACED EXPERIMENT

Will **Michael Musto** finally get his column into the *Times*? Sources say the not-so-gray lady is planning a daily gossip column to run in the Metro section. "It will be really tough to pull off," says a *Times* insider, "because we don't traffic in rumor and innuendo. A lot of writers at the paper feel it's beneath them." Sample pages were drawn up by Metro writers **Bruce Weber** and **Frank Bruni,** though the *Times* is contacting other writers to do the column regularly. Bruni admits the project is still being debated: "The question is, will the *Times* suspend its rules about unattributed sources and subject matter? Is **Richard Gere's** love life a suitable subject for the *Times*? There is funny, quirky stuff that wouldn't survive as longer stories but would work on this page." But as another insider admits, "People will say, oh, another pathetic attempt by the *Times* to be hip."

ALL THAT GLITTERS IS NOT GOLD

Donald Trump has traded in his signature gold in favor of stainless steel on the globe outside his new Trump International Hotel and Tower, but unfortunately for his neighbors, he hasn't sacrificed any flash. Complaints have been pouring in from tenants of nearby buildings that Trump's 40-foot-tall rendering of planet Earth is causing a dangerous glare. "Northern Africa has completely blinded me, and every now and then the tip of Saudi Arabia will really get me good," complains one 57th Street office worker. Ironically, if Trump had coated the globe in his trademark gold, the unsightly problem could have been avoided. "The sun's rays would reflect off a golden surface more kindly—eliminating this piercing light," confirms one architect. So why didn't Trump go for the gold? In order to please his Asian clientele, sources say (and perhaps at the urging of the oh-so-spiritual **Marla**), Trump visited a feng shui expert who suggested that chrome would be more "spirit-friendly." Meanwhile, if the mogul wants to remedy the situation, he'll have more than enough cash to do so. Trump boasts that Insight '97, a convention of Canadian executives, has offered him an unprecedented $250,000 for three speeches. That's about double the fee for three speeches by, say, **Henry Kissinger.** Oddly enough, event organizers refused to verify the figure.

Trump's globe:
The shining

DAVID PECKER'S NEW HACHETTE MAN

David Pecker means business. Hachette Filipacchi—corporate owner of *George, Elle,* and *Family Life,* among other magazines—is cracking down. The company just appointed a Drug Enforcement Administration agent to fill a top executive position. Former DEA chieftain **Carlo Boccia,** who has overseen drug enforcement and anti–money laundering operations for the Feds, was just appointed Filipacchi's vice-president of corporate compliance, an Orwellian-sounding post specially created for him by CEO Pecker, whom Boccia hails as "a great friend to law enforcement." Boccia, a graduate of the Citadel and a former Marine, promises to bring some muscle to the international magazine organization, where he will be in charge of policy review. "Policy, whether it be in the public or private sector, is important to implement," he says, adding ominously, "but it's more important to see that it's adhered to." Boccia's training might have come in handy last week, when *George's* forty-first-floor offices were evacuated after a "suspicious package" was discovered at the front desk.

Fern Mallis:
Her fur flees

THE THIEF WORE A FULL-LENGTH FUR

If you're going to break the law, don't flaunt it. That's what someone should have told the fashion victim who sneaked into CFDA executive director **Fern Mallis's** Upper East Side apartment recently, only to be captured hours later. The suspect, a man, was spotted in the street draped in a mink and toting a hefty bag full of her baubles. "He took really random things," says CFDA spokeswoman **Melissa McCarthy.** "Fern doesn't have a lot of expensive jewelry, so he wound up taking her mink and then grabbing a lot of things that sponsors give away at the shows, like *GQ* glove warmers." Says Mallis, "Two policemen came up to me in the middle of the men's shows and informed me that someone had broken into my apartment. I think he planned to sell the **Isaac Mizrahi** sunglasses and New York *Times* binoculars on the street. He even took a bottle of champagne. But the police were great. They caught him within minutes, and it looks like I'll get everything back."

GABO PROVES HIS FIDEL-ITY

If the political climate in his homeland worsens, Cuban leader **Fidel Castro** can count on a little help from his friend. The latest issue of the *Paris Review* details Nobel laureate **Gabriel "Gabo" García Márquez's** hero status in his

---

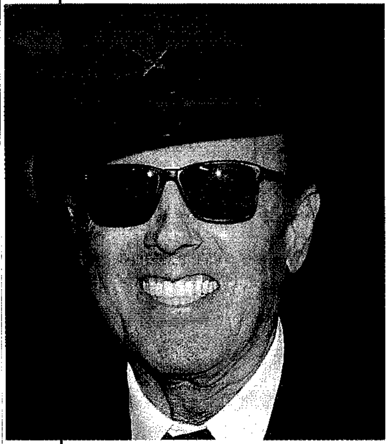
With Braden Keil. Deborah Mitchell is on vacation.

Photographs: top, Andrew Goldberg; center, Rose Hartman/Globe Photos.

Bob Dylan:
Blowin' in the wind

KNOCK-KNOCKIN' ON SEA VIEW'S DOOR

Bob Dylan seems to be taking this grunge thing seriously. The folksy rocker is living at Miami Beach's tony Sea View Hotel in the Bal Harbour area, but he looks so disheveled that he's had trouble getting past the hotel's security. According to some hotel guests, Dylan, who usually appears unshaven and clad in torn jeans with a matching shirt, is in no danger of being mobbed by fans, especially if they happen to be standing downwind from him. "He looks like a homeless person who just wandered in," snips an employee at the ultra-Waspy residence hotel, which serves as the winter home of **Bob Dole** and **David Brinkley.** Maybe it's just the long hours. Dylan has been in Miami recording a new album—his first in three years—at Criteria Studios.



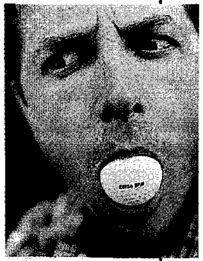
Francesco Scavullo:
***Cosmo*tic surgery**

native Colombia and mentions his close camaraderie with Castro. Now rumor has it that the dictator has a permanent offer to settle in the greener pastures of Colombia. "There are many similarities between Havana and Cartagena," explains a source with ties to Márquez. "Plus, he'd have his good friend nearby." The fact that Márquez is the most revered citizen in Colombia (according to the article, most Colombians put him on a par with the pope) doesn't hurt, either. Colombian insiders say the popular Márquez could easily persuade the Colombian government to grant his bearded buddy asylum should the need ever arise.

LETTERS TO MYSELF; BROADCAST BLUES

Tikkun editor and **Hillary Clinton** guru **Michael Lerner** has apparently tried his hand at fiction. **Chris Lehmann**—who worked with Lerner at the magazine until 1992—is accusing his former boss of making up letters to the editor and printing them in *Tikkun.* "I had my suspicions," recalls Lehmann, now an editor at *Newsday.* "The prose had a certain feverish quality that I was starting to recognize." Curious, Lehmann called directory assistance to verify the existence of the letter writers but found them all mysteriously unlisted. In his own letter to *Harper's* magazine (which appears in the March issue), Lehmann writes that when he threatened to quit over the phony letters, Lerner insisted "he was merely engaged in 'creative writing' that helped to . . . enliven 'the *Tikkun* community.' " Lerner responds to Lehmann's charges in the April issue of *Harper's*: "To broaden the range of letters beyond the set of predictable letter writers, I've often at my public talks encouraged people who have difficulty writing their ideas to call me with their letter proposals, and I've taken down their ideas, turned them into a letter (sometimes pseudonymously) if they were unable to do so themselves." Snipes Lerner: "I think he had a hard time being the only non-Jewish person at a Jewish magazine."

FOX'S SCRIPT TEASE: ABC's hit TV show *Spin City* almost spun out of control last week after executive producer Gary Goldberg and the show's star, Michael J. Fox, got into a dispute over the script. According to insiders on the show, when Fox reported to shoot his scene last Wednesday, he took a look at the script and peevishly headed home, awaiting a call from Goldberg, his producer from *Family Ties.* When Goldberg arrived to find his star gone, he exploded, denouncing Fox and hopping the next plane back to L.A. "I think the tendency is for everyone to blame the prima donna actor," said one insider. "But Michael just walked a few blocks home. Gary flew cross-country." An ABC spokeswoman insists that last Friday's work stoppage was just a "technical problem." But when asked whether the "technical" glitch was Fox's refusal to perform, her response was a bit less poised. "I will have to rethink that and get back to you," she said. Just what Fox's character might say.



Fox:
***Spin* control?**

SEE DICK TALK: Is **Dick Morris** dipping his toe into broadcast radio? The disgraced spin-ster was power-lunching with ABC radio execs at Cafe des Artistes last week, discussing the possibility of his own talk show. According to one sharp-eared neighboring diner, "Morris was going on about how comfortable he was on *Oprah* and *Larry King,* but that the real turning point came on *Politically Incorrect,* when he realized that he was actually a humorous guy." Says Morris's agent, **Peter Matson,** "I don't think he wants to say anything about this."

Additional reporting by Kate Coyne, Patricia Falvo, and Zoe Wolff.

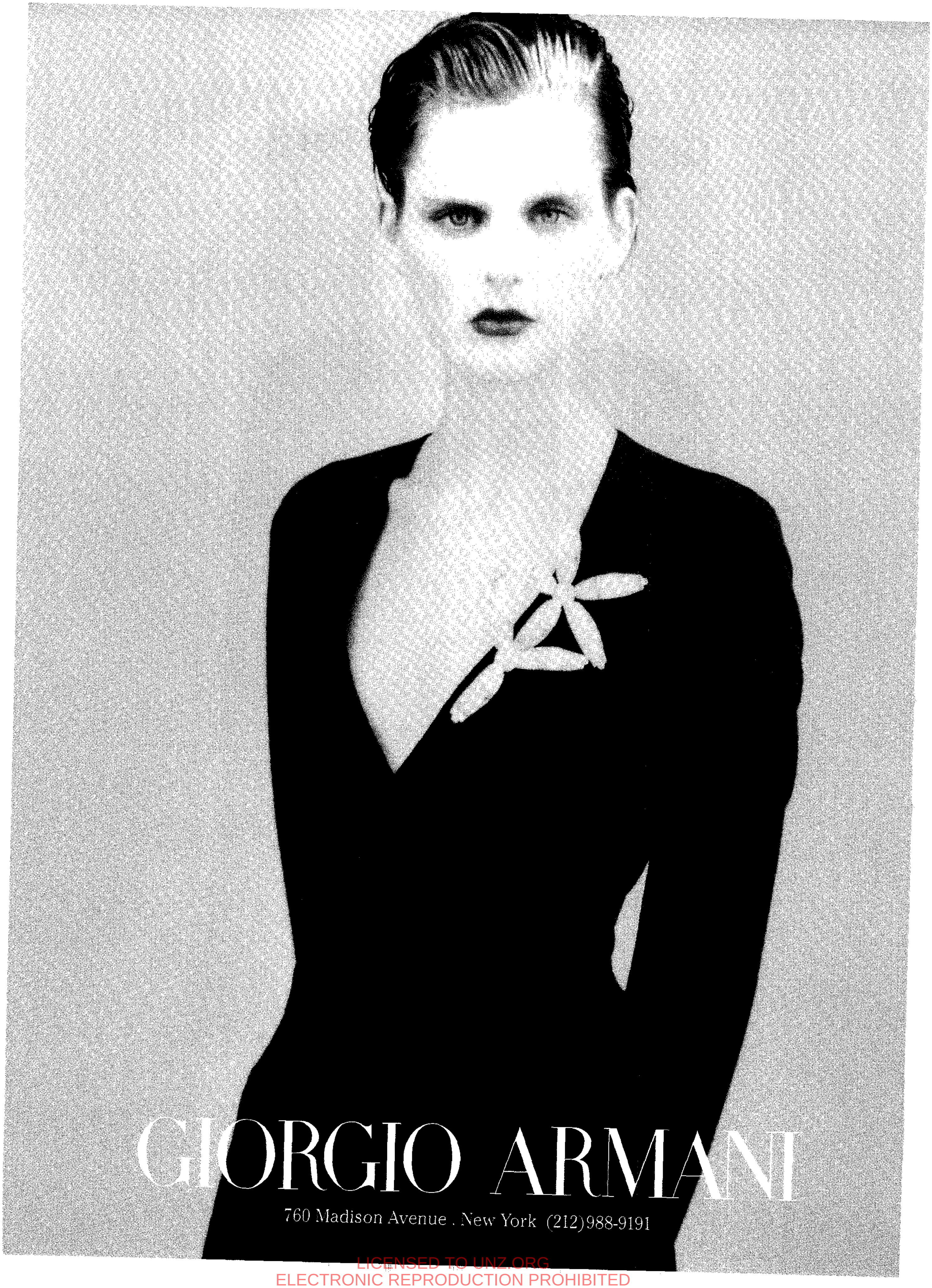
THE UNSINKABLE GURLEY BROWN?

Sassy septuagenarian **Francesco Scavullo** is having the last laugh. Last year, in an effort to modernize *Cosmopolitan*'s covers, **Helen Gurley Brown** spiked the photographer's exclusive contract and gave many covers to rival lensman **Patrick Demarchelier.** Then, in a surprise move, new editor **Bonnie Fuller** turned to Scavullo to shoot her premiere issue. "Helen made a mistake," laughs Scavullo. "When she saw Demarchelier's first *Cosmo* cover, she said to me, 'Oh, it's no better than yours, and it's *so* expensive.' I quickly raised my price five times." As for Helen's departure from *Cosmo,* Scavullo quips that we probably haven't seen the last of the tireless editrix. "When Bonnie goes on maternity leave next month, I wouldn't be surprised if Helen tries to jump right back in there," giggles Scavullo, whose new book, *Scavullo: Photographs 50 Years,* is due from Harry Abrams next fall.

Photographs: clockwise from bottom left, Rick Maiman/Sygma; Dave Hogan/Corbis; Chris Buck/Outline.

GEOFFREY BEENE

SPRING 1997 GEOFFREY BEENE ON THE PLAZA NEW YORK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GOTHAM

The mysterious nexus of all love and money and power—*Joan Didion*

Commerce

FLEA ENTERPRISE SYSTEM SPURS A SCHOOLYARD BRAWL

YOUR AVERAGE WEEKEND STROLLER on Columbus Avenue probably doesn't give much thought to how that gigantic flea market at I.S. 44 gets put together. It's enough that it's there, in its reliably fixed state, week after week: You enter from West 77th Street into a world of rugs, beat-up bomber jackets, jewelry stalls, the detritus of a century of consumerism spilling over in profusion as it snakes its way from the yard into the school's hallways and cafeteria.

But of course someone has to oversee it all; exactly who is a matter now before the Board of Education. An investigation into the current arrangement appears to have only confused the issue. The board is expected to vote on the matter; when, however, is anybody's guess.

The market is a project of the I.S. 44 Parents' Association Building Council, which raises money for the school (and for nearby P.S. 87) by charging the 300-odd vendors for the space they rent. It has been operated for the past twelve years by a for-profit outfit called Greenflea, Inc. Board of Ed rules require periodic review of contracts, and so last year the parents' association looked at three bids—one from Greenflea, one from B&H Market Associates, and one from another potential operator who dropped out of the process early on.

B&H promised the schools more money than Greenflea. But the parents' association re-upped with Greenflea anyway, and B&H owner Bob DiTroia thinks he knows why: The boards of the parents' association and of Greenflea are both made up of parents from the two schools. "It's a blatant conflict of interest," he says.

DiTroia offered the parents' association $300,000 a year plus 20 percent of gross income over $350,000. The Greenflea bid promised the same $300,000 guarantee plus 27 percent of anything over $500,000. "For their bid to be equivalent to mine," DiTroia says, "the market would have to have done about $900,000 a year, which everyone agreed was out of line." The market grosses about $700,000 a year—making DiTroia's bid worth $370,000, compared with Greenflea's $354,000.

Ann O'Shea, a member of both the parents' association and of Greenflea, admits that the parents' association essentially awarded other parents—i.e., Greenflea—the contract. But O'Shea denies any conflict of interest because the association and Greenflea are both ruled by the same principle, as it were: To work exclusively on behalf of the schools. No outside operator could produce the revenues that they can because Greenflea has no private profit motive, O'Shea argues, calling DiTroia's bid unrealistic. That's why the regulation requiring parents' associations to put such contracts up for bid, she says, makes no sense.

The Board of Education appears to agree: In December, a fact-finding commission recommended amending the regulation "to permit a parents' association to run a flea market through an alter ego it establishes, in order to protect its not-for-profit status. . . ."

Oddly enough, the commission also declared that the new contract with Greenflea should be immediately rescinded because the award "violates the spirit of fair play and the need to maintain a level playing field in the bidding process."

Now everyone's waiting for the schools chancellor to review the commission's findings and for the full board to vote. "To sit on this for two months is just unconscionable," says Lawrence Lame, B&H's attorney. "I think quite clearly if we were wrong we would have heard quickly." So the next time you're up there sorting through that stack of secondhand jeans, be aware: You're standing on a battleground.

MICHAEL TOMASKY

Illustration by Ben Katchor.

Yarn

NO NEEDLING, PLEASE: THE GUY LEAVES 'EM IN STITCHES

BILL HOCHHAUS KNITS ON THE SUBWAY, HE knits on planes, he knits in bed, and he especially likes to knit on buses. "I had to go to a funeral in Iowa last fall, so I took a 26-hour bus ride and knit three hats on the way," he says. "When I got there, people asked, 'How long was the trip?' I said, 'Three hats.' "

A year ago, Hochhaus didn't knit at all; he smoked. "My friend Jessica thought

Purling victorious: Bill Hochhaus, master of the needles.

knitting would be a good way to get me off smoking," he explains. One knit and two purls into the lesson he was hooked, and early this month, with his prowess at his new craft fast becoming legendary, Hochhaus inaugurated his very own knitting circle in the airy, art-strewn loft and studio he shares with three female artists and writers in Cobble Hill.

Bearded, 30, and Gentle Ben–ish, Hochhaus looks like he'd be more at home on the deck of a scallop trawler than teaching the ancient art of slipknot and sleeve-attachment. The women who sit among the sofas and old chairs of his living room know better. They include Jessica Cunningham, who is young and Kate Hepburny—and who is his former teacher. "I taught him two stitches, and he took it and ran with it," she says proudly. Hochhaus took a formal class last fall, and since then he has knit 30 multicolored and intricately patterned hats, several scarves, and a sweater or two, all of which he bestows on close friends and relatives.

This week Hochhaus will head off for the annual Knitting Guild of America convention in Arlington, Virginia, where he will take in a full day of advanced cable knitting and a half-day of mosaic knitting and hobnob with other devotees. He plans to take the bus. "I've got 30 more hats to do before summer, when it gets too hot to lug a lot of wool around," he explains.

A onetime film-school student and present-day employee of the audiovisual department at the New School, Hochhaus resents the assumption that real men don't knit. He does not mind the tacit appeals to sisterhood in the craft lingo. He will point out, however, that one of the best knitters in the world is a man named Kaffe. Reaching over to the coffee table, Hochhaus flicks through his collection of knit lit, opening two magazines to photographs of sweaters that look like Escher prints. "This is Kaffe," he says admiringly. "Amazing 3-D effects." The women marvel.

Hochhaus does not like to crow about it, but men who knit seem to have an easy time gaining female attention. "I don't know if it's better than a puppy, but knitting works," he concedes. Jessica, Heather, Katy, and Jeanne laugh from their perches amid the velvet and wool.

"I have an end problem," Heather McAuley announces, staring glumly at a strand of lavender wool that won't stay on her needle. Hochhaus pads over in stocking feet. "It's gonna be okay," he says, guiding her fingers. As a soothing CD of a group called the Knitters plays, Heather's needles somehow begin to obey her.

Watching knitters at work can be mesmerizing: the continual intake of the yarn from the ball, the flickering of the needles, the accumulation of shape. On a subway train recently, Hochhaus noticed a mother and grandmother sitting with a little girl who was having a difficult time of it. He reached into his knitting bag. "As soon as I got out the needles, she quieted down and stared. The older women came and sat by me and said, 'What are you making?' And I said, 'Oh, nothing, I'm just doing this to calm your little girl down.' The little girl heard me, she knew she was being had, but she couldn't stop watching. I knit back and forth until she fell asleep.' "

LIESL SCHILLINGER

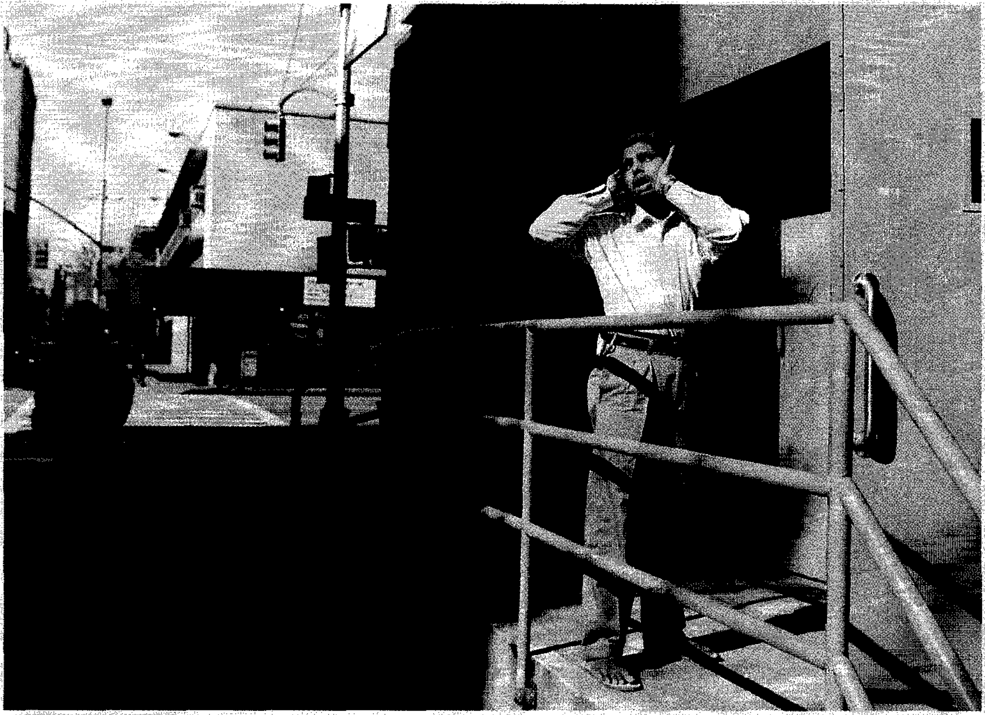
Comedy

HEARD THE ONE ABOUT THE SEE-THROUGH LUNCH BOX?

"HOW MANY CHILD ACTORS DOES IT TAKE to change a lightbulb?" asks Charlotte Blythe, a mini-diva in silver bell-bottoms. "One," she says, striking a pose. "Me. I'm *perfect* for the part."

She should know. Charlotte, 9, is a film actor—and a promising stand-up comic with a greater sense of irony than

SHOT



Call to prayer, Madina Mosque, East 11th Street, 12:40 P.M., February 9, *photographed by Morad Bouchakaur.*

Photograph: top, Tom LeGoff.

IF SOMEONE OFFERS ME ANOTHER GLASS OF WHITE WINE I'LL DIE.
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her tender age would suggest. Most of her act mercilessly skewers her prima-donna counterparts. "I've been working on my Oscar acceptance speech since I was 3," she says in the dainty deadpan of her alter ego, Tiffany Ashley Crystal, who goes by the stage name Diamond Starr. "Because you *never know.*"

west end kids

Stand-up and be counted: Aspiring comedian Sophia Puzio.

You may think comedy clubs are no place for 9-year-olds. But this is Saturday afternoon at the Knitting Factory, and—aside from the odd condom-condo pun and references to throw-up—most of the jokes delivered by today's lineup of 8- to 16-year-olds are considerably less Beavis than those you'd hear on an average night at the Comedy Pit.

One girl in her class is "so stupid that her mother had to send her to school with a lunchbox that had a see-through lid, so she'd know whether she was going to school or coming home," cracks Claire Friedman, 11, of Manhattan.

A few of these novices are even way above the standard "How [fill in the blank] is she?" one-liner. John Teufel, 12, of West Islip, rocks the house with riffs on a satanic Speak 'n' Spell and LensCrafters' dubious promise of service "in about an hour." ("Some things should take a while!") This self-described class clown—the type who actually makes the teacher laugh—is a complete natural onstage, a cut above the work-in-progress, poised-yet-rehearsed quality of most of his peers.

"Not all of these kids will be comics when they grow up, but they've got that inner oomph; they'll be leaders," says Stu Morden, commercial real-estate broker by weekday, stage parent by weekend, who, with his wife, Jo Ann Grossman, started West End Kids Productions Ltd., producing this and other children's entertainment, and recruiting talent through newspaper ads and word-of-mouth on the circuit.

"These are the children of the people who packed the clubs in the eighties," speculates grown-up comedian Billy Jaye, who emceed Saturday's event. For the most part, these are not the real Tiffanys and Ashleys of showbiz, nor are their folks the Mommie Dearests of comedy.

Some parents do lend a hand with joke-writing, but otherwise, the kids are on their own—usually.

"I've found a way to stop my mom when she gets out of control," says Sophia Puzio, 10, of Long Island, who brandishes geometrically painted nail tips in her performance. "I tell her, 'Ma, you sound just like Grandma.' " Sophia stops, blanking on her next line.

"Hmm," she says, unfazed, waiting patiently for the line to come to her. And come it does—in the form of a stage-whispered prompt from said mom, also an aspiring comedian: "I *hate* . . ." "Oh, yeah!" Sophia says. "I *hate* . . ." Back on track, she wraps up the act.

"Sophia Puzio!" crows Billy Jaye upon her exit, sliding the microphone back up to his height. "And her mother!"

LYNN HARRIS

THE SKINNY

WORST OF SHOW It's a dog's life on West 33rd Street. Last week, the street turned into an unofficial outpost—make that outhouse—of the Westminster Kennel Club, which held its annual show at Madison Square Garden. "The stuff was everywhere. People were walking around like it was a minefield," said one shopkeeper. "It's up to our discretion to start handing out tickets," acknowledged a police officer on the scene. "But no one's really getting on their case."

Politics

INTERNAL CONFLICTS LEAVE A PARTY IN GREEN PIECES

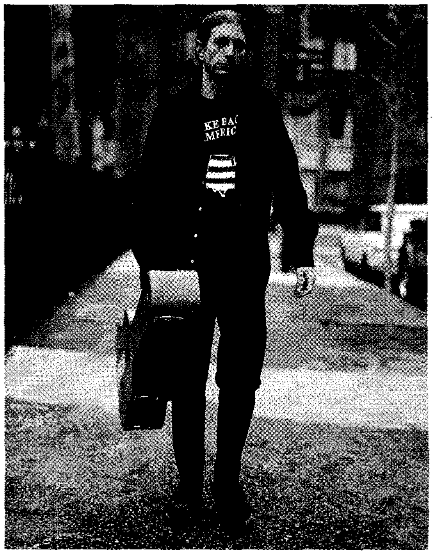
"I REALLY HOPE WE CAN OVERCOME THIS internal dissension," Craig Seeman announced to the small but intense band of people crammed around a conference table in a Brooklyn Heights office. "It's keeping us from reaching"—the 38-year-old videotape editor pointed toward a window—"the people out there."

The people out there Seeman wants to reach right now are downtown-Brooklyn voters, who will cast ballots this week in a special election to fill their State Assembly seat. Though Seeman is the Green Party's candidate, the unity message he delivered the other day didn't win many converts. Indeed, New York's Greens are so splintered that one camp has set a meeting on March 22 to form a new party that probably will be called the New York State Green Party—as opposed to the existing organization, the Green Party of New York.

"They don't know what they're doing," Thomas Leighton says of the current Green leadership. A dissident and 1996 Green candidate for Congress on Manhattan's East Side, Leighton describes state party leaders as too far-out: "There's no place for that radical-leftist crazy stuff in a political movement that's supposed to save the earth."

The so-called radicals appear unfazed by the prospect of a competing organization, and it was against this backdrop that the Greens met in Brooklyn Heights. Trouble started almost immediately, when it became clear that a reporter was present.

"I think he should be asked to leave," said Muriel Tillinghast, who was Green Party presidential candidate Ralph Nad-



Green Party dissident Thomas Leighton.

Photographs: top, Angela Cappetta; bottom left, AP/Wide World Photos; bottom right, Jason Schmidt.

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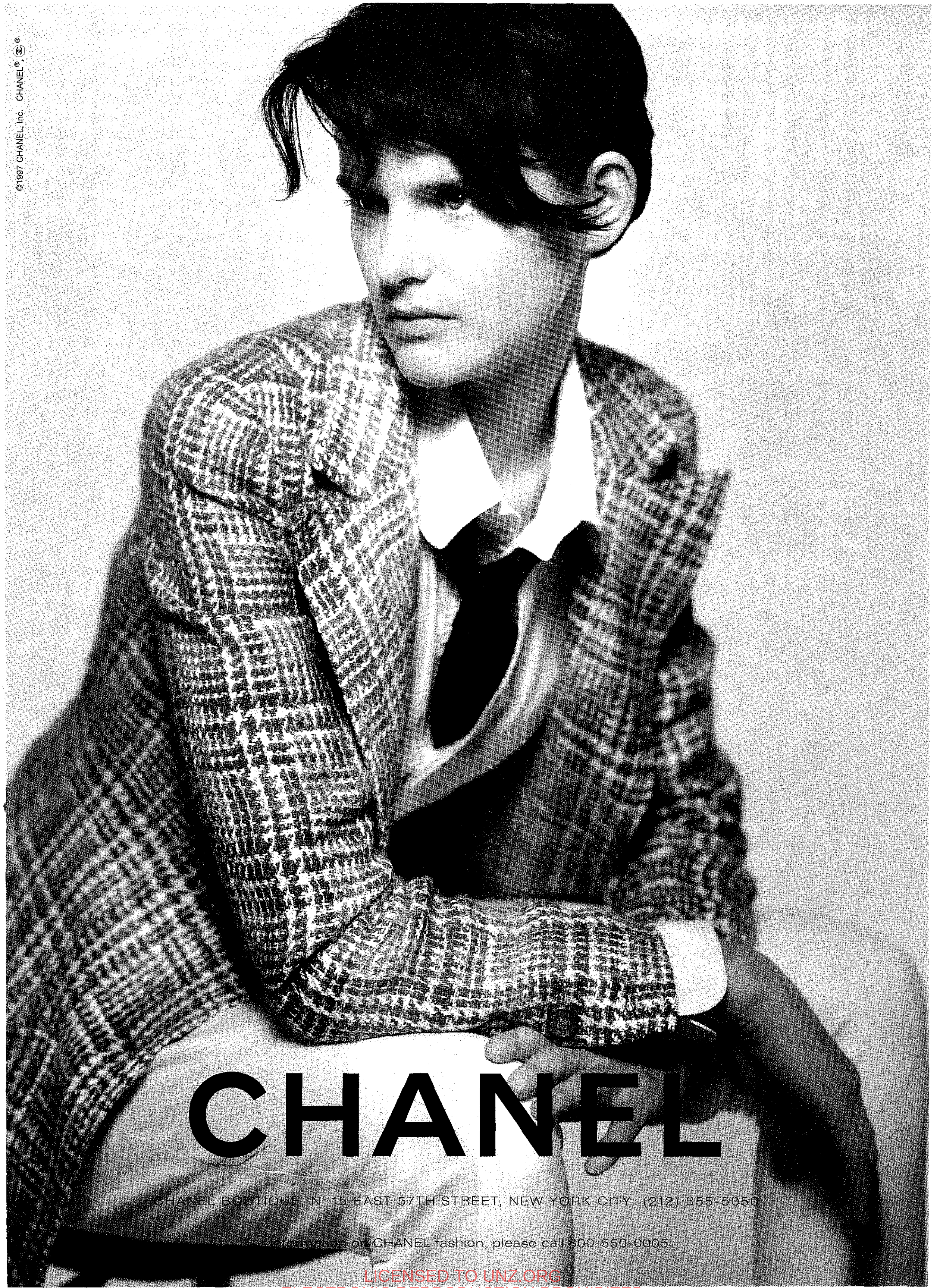

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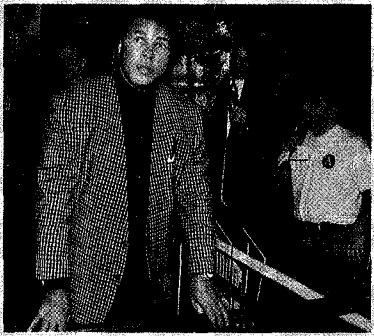
Sporting Lives

At Sette MoMA for the party following ESPN's ESPY Awards Show.

By Ariel Kaminer
Photographed by Patrick McMullan



Top, after the ESPY Awards, Sidney Poitier and Rachel Robinson, who received a tribute to her late husband, Jackie. Above, Muhammad Ali at the Official All Star Cafe after the premiere of *When We Were Kings.*

"IT'S A CULMINATION OF SUCH A FINE year for us," said Wade Boggs, with practiced postgame nonchalance. "We were confident; we were well supported. We hit a few home runs." As it happens, the contested title over which he was trying not to gloat was merely honorary—ESPN's Team of the Year—and the Yankees had had it sewn up for some time. But it didn't matter; the show was over and the Yankees had won, and everyone knew the drill. "This one was a winner," agreed Keith Olbermann, as if on cue from the sky box. "Jeff Foxworthy used his great size and weight and agility to keep it moving along—and nobody collapsed at the end, which is always good."

But for Mike Ornstein, a sturdy sports agent with two Super Bowl rings, the fat lady had yet to sing. "The show is good, but this postgame show is better. 'Cause at the show, you can't move around and talk to people. I've already met two people here I'm going to call tomorrow morning." He wasn't the only one working the room. Small squads of kids—almost invisible in this sea of size-52L tuxedos—circulated at table height, autograph books in hand. From their challenged vantage, deprived of either scorecard or distinguishing team colors, it wasn't easy to tell the players from the similarly proportioned security guards. With one exception.

"It's really an honor to be here," squeaked Kerri Strug. "There are so many people I look up to."

Clockwise from far left, Nina Hovnanian and Chappy Morris at the Museum of the City of New York's Winter Ball, "A Celebration in Silver"; at Tavern on the Green for Iris Love and Liz Smith's annual party "in honour of Westminster, show dogs in general, and dachshunds in particular," Beth De Woody, Kitty Hawks, Love, and Smith; Susanne Bartsch and Carol Alt celebrate the opening of Kenny Scharf's "Ultraelectric" exhibit, at Sony Style; Patrick McEnroe and Melissa Errico at Cartier, which launched the new "Creation" jewelry collection with a salute to the New York Academy of Art.

er's running mate. "*You can't control what he writes.*"

"Would you be willing to let a member of the group review any article you write before it is published?" another asked.

"There's a lot of defensiveness in the Greens," Masada Disenhouse, a member of the Brooklyn local, conceded during a break outside. "It's amazing that so many of us stick with it. But things always seem to get worked out."

Well, not always. Leighton, toting a guitar, suddenly appeared. He had fled the meeting after someone had contacted building security upon determining that Leighton—who campaigned for marijuana's legalization—was in possession of what looked a lot like pot. Security had, in turn, contacted police. That one Green had ratted out another (without at least first seeking the full group's approval to do so) caused something of an uproar.

The reporter asked, What *was* the offending material? "I'm not saying," Leighton answered with a grin. He didn't have to: A police cruiser pulled up, and Leighton said, "I'm getting out of here. I don't want to get popped." Yet within minutes, the cops had departed, and the other Greens had begun searching for their missing comrade.

"Which way did Tom go?" asked one Buddha-bodied fellow. "I'd like him to be here to participate in this discussion."

ED SHANAHAN

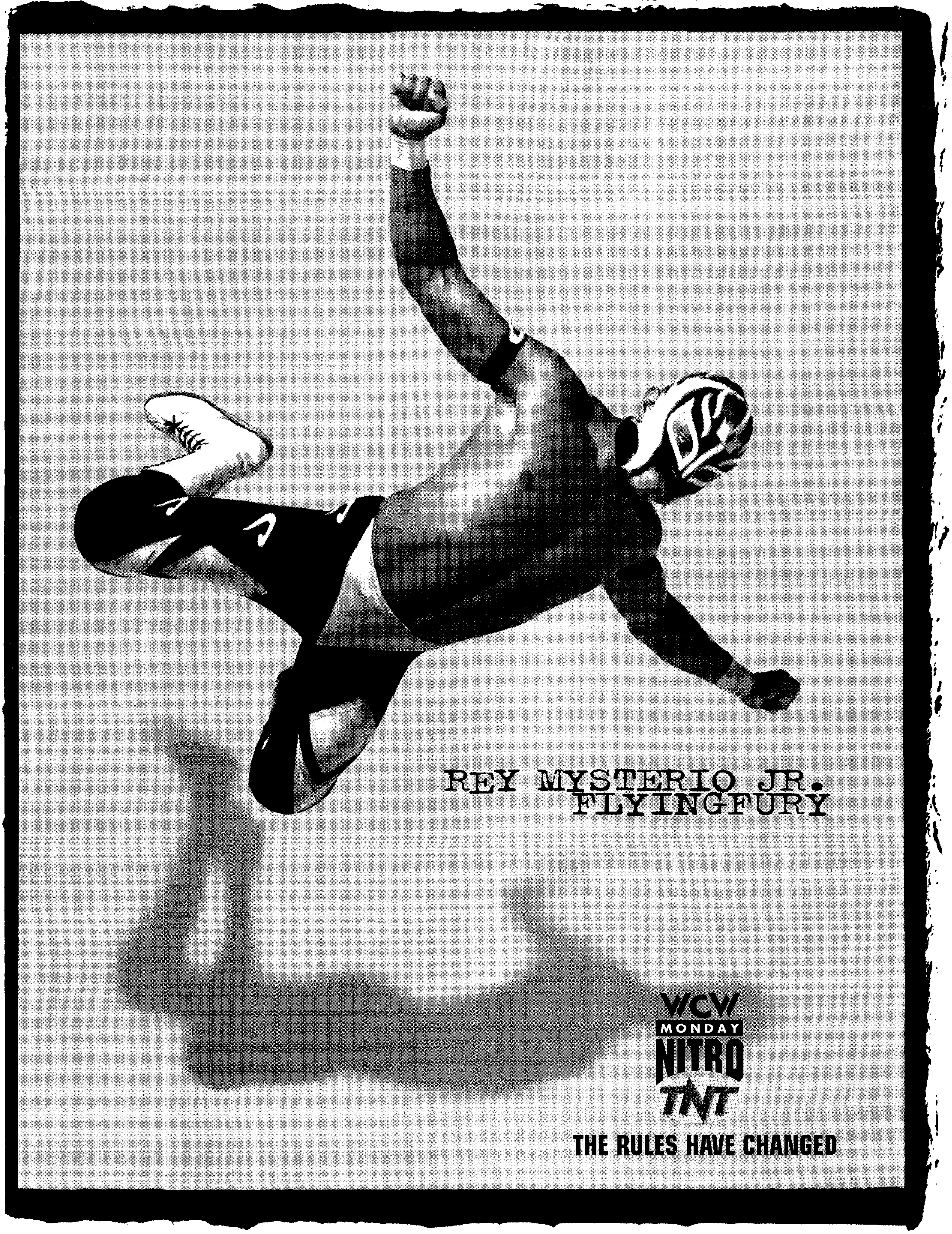
Photo Op

A REUNION OF ANDY'S GANG AT A DOWNTOWN GALLERY

A FEW GHOSTS CAME BACK RECENTLY FROM obscurity to celebrate "Ten Years After the Warhol Factory," a multimedia exhibition of seven Warhol artists running through mid-March at Audart, a Broad Street gallery. Five of the seven showed up, as an incongruous mix of uptown and downtown types converged on Debbie Harry, visibly teary-eyed over the homage.

Tan, blond photographer Christopher Makos called the Factory "the University of Andy Warhol." Photographer Billy Name, whose long gray beard and black-rimmed glasses pegged him more as a Deadhead than as a Warhol protégé, said, "We made the silver Factory the hottest spot in town. All you needed was the drive to be a star, to capture the glamour and use it as paint. As Andy became a master, he wanted glamour to come in a can that he could just put around the room and on people." Andy's niece, Madalen Warhola, seemed startled by the event. "Uncle Andy was just an uncle to us," Madalen said. "I never thought he was this famous. If I'd known, I would have maybe taken more advantage of him."

SUSAN M. KIRSCHBAUM



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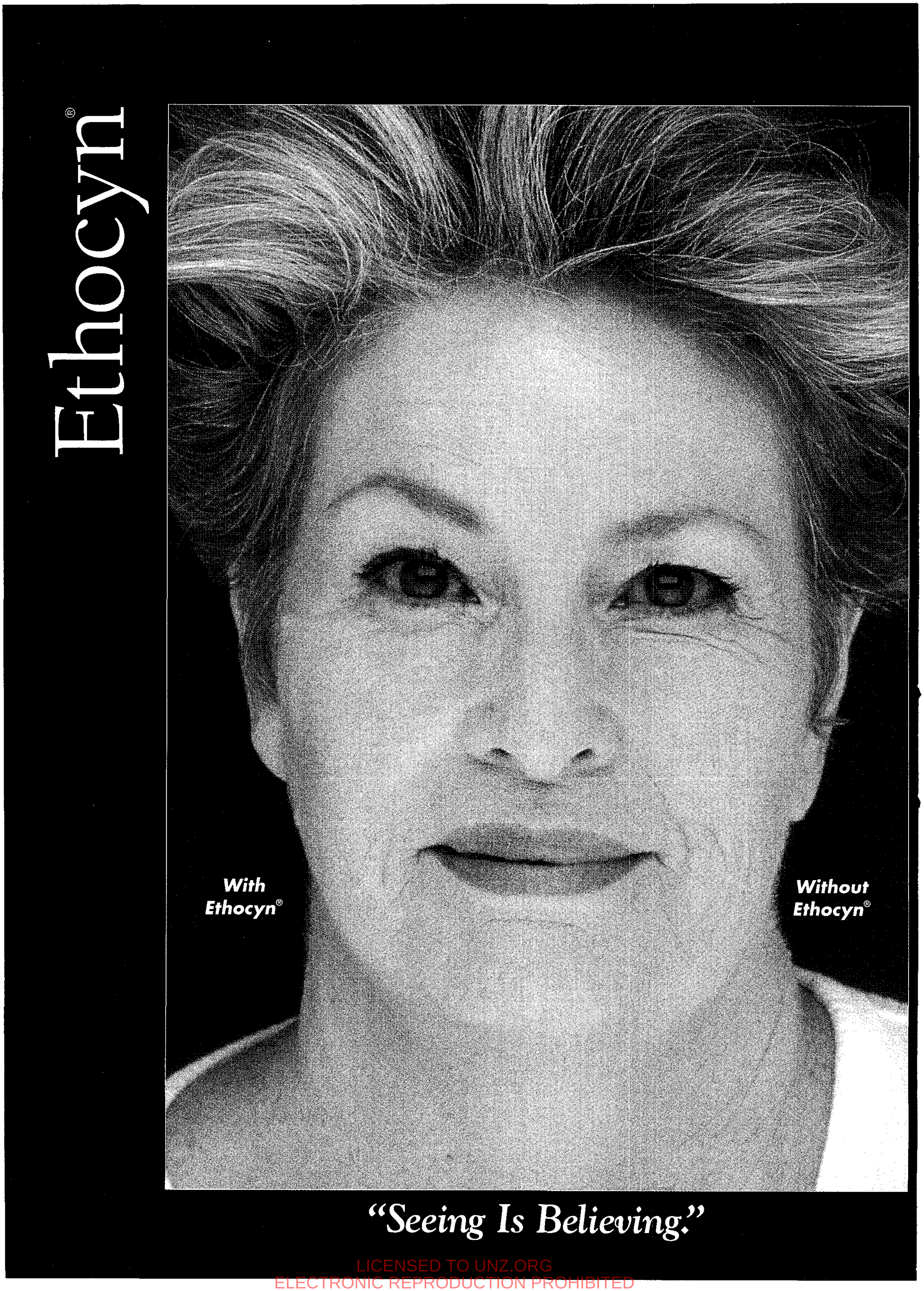
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MEDIA ALEX WILLIAMS

I Want My 500 Channels

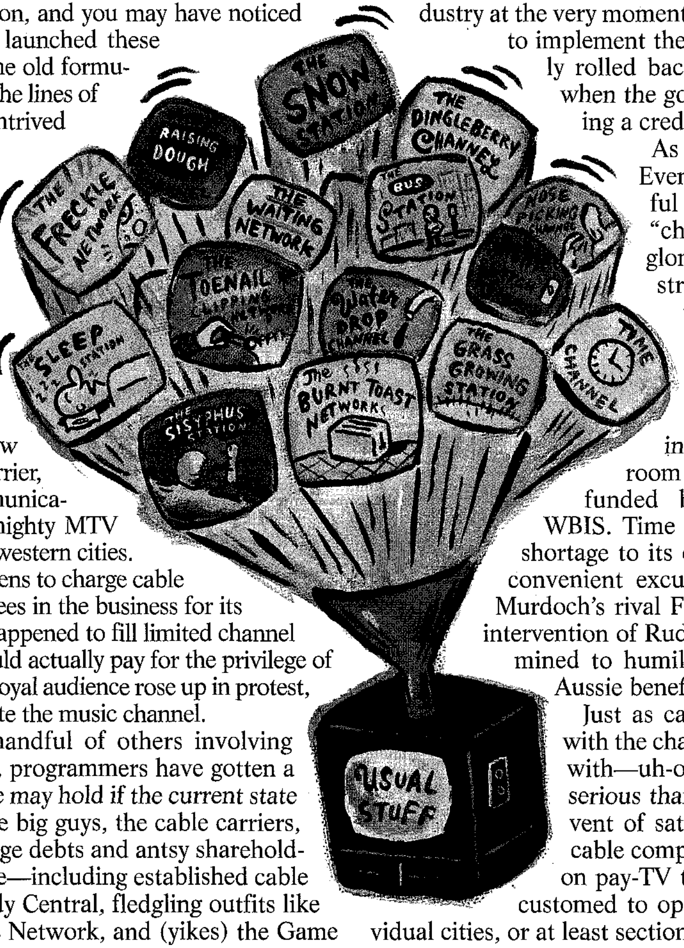
No room for the Fox News Channel in New York? Comedy Central cut from a million homes? What happened to the embarrassment of riches we were promised?

IT WAS ONLY A FEW SHORT YEARS AGO THAT SELF-APPOINTED visionaries like cable mogul John Malone were promising us a "500-channel universe." By the mid-nineties, we were assured, cable's digital pipelines would allow for new networks serving every rarefied interest—a Stamp Channel for philatelists, Post-Bop TV for sax players. The second cable revolution—the first being cable's dawn 25 years ago—was supposed to be television's punk rock: a joyfully eclectic guerrilla assault on corporate gloss.

But a funny thing happened on the way to the future. The television landscape of the late nineties looks suspiciously like it did in the early nineties. Yes, we have 75 channels. Yes, new technology is on the way to free up space for more. But rates are continually rising across the nation, and you may have noticed that the big channels being launched these days are by and large the same old formulas repackaged—often along the lines of sports, business, or some contrived hybrid of the two. Any hope for creative, idiosyncratic "narrowcasting" has been mocked by the events of the past two years.

The industry is only now emerging from a state of near-paralysis, much of it brought on by financial woes nobody anticipated. Its problems were abruptly thrown into full public view when the nation's largest carrier, Colorado-based Tele-Communications, Inc. (TCI), dropped mighty MTV from TCI systems in two midwestern cities. The reason? Well, MTV happens to charge cable systems some of the highest fees in the business for its programming, and TCI just happened to fill limited channel space with networks that would actually pay for the privilege of being carried. MTV's fiercely loyal audience rose up in protest, and TCI has agreed to reinstate the music channel.

But in this case and a handful of others involving name-brand cable networks, programmers have gotten a nasty taste of what the future may hold if the current state of affairs isn't corrected. The big guys, the cable carriers, have served notice: Their huge debts and antsy shareholders spell trouble for everyone—including established cable networks like E! and Comedy Central, fledgling outfits like the Golf Channel, the Celtic Network, and (yikes) the Game Show Channel, and start-up programmers that haven't even made it to the small screen yet, and may never.



THE PROBLEMS FOR TCI AND OTHER CABLE OPERATORS START WITH technology. To create more channel space, cable operators have to replace seventies-era analog-cable technology with "digital compression" systems, which can expand the capacity of coaxial cable by anywhere from 4 to 24 times but require, essentially, a powerful home computer within each set-top converter box. The boxes cost up to $500 apiece, cash that the cable operators just haven't had in the past few years.

They can blame, in part, the federal government. In 1992, Congress passed the Federal Cable Act, which was designed to cut rates for customers. Its unintended effect was to cost many operators the capital for system upgrades.

"There has been an ongoing capital crunch," says Larry Gerbrandt, the noted cable guru for the California-based media-research firm Paul Kagan Associates, Inc. "The '92 Cable Act caused tremendous financial hardship on the cable industry at the very moment when [operators] were poised to implement their systems. The act aggressively rolled back rates, and did so at a time when the government was also spearheading a credit crunch."

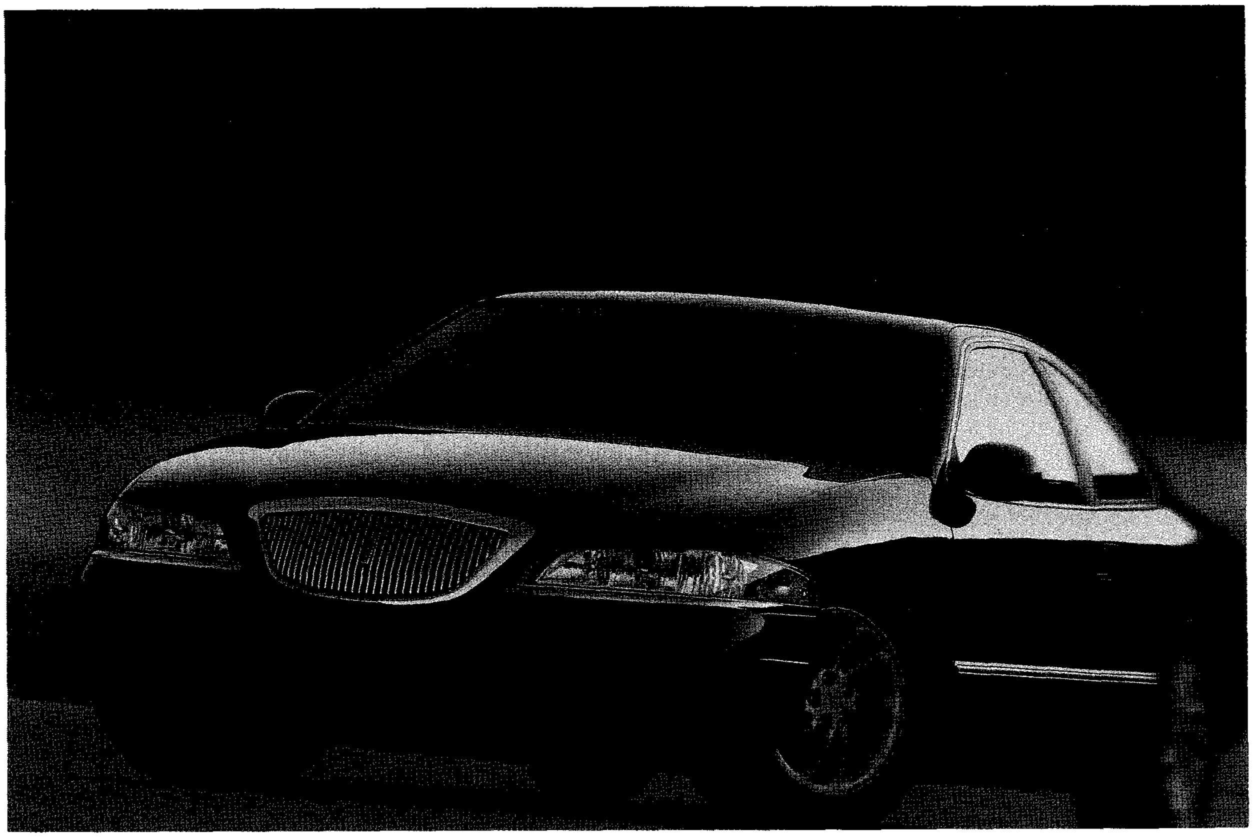
As a result, a deep freeze set in. Even New York's relatively bountiful Time Warner system is still so "channel locked" that the conglomerate's own CNN/SI, a mainstream sports venture, is having to haggle to find a slot. The well-received Classic Sports Network—devoted to the beautifully simple (and cheap) concept of showing old sporting events—was booted to make room for ITT and Dow Jones's well-funded business-and-sports network, WBIS. Time Warner has used the channel shortage to its occasional advantage; it had a convenient excuse to deny access to Rupert Murdoch's rival Fox News Channel, despite the intervention of Rudy Giuliani, who seemed determined to humiliate himself in service of his Aussie benefactor.

Just as cable providers were struggling with the channel crunch, they were greeted with—uh-oh—competition. This is more serious than it may sound. Before the advent of satellite and wireless technology, cable companies had a de facto monopoly on pay-TV technology. They were also accustomed to operating as monopolies in individual cities, or at least sections of cities. It is so expensive to wire a city, local governments had to offer exclusive rights as an incentive to lure the carriers in.

But those rights mean nothing to direct-broadcast satellite systems like DirecTV, which now beam their way into 4 million American households. Those little plastic dishes offer some 200 channels, although consumers have to pay hundreds

Illustration by Gary Baseman.

Giving In To Temptation Could Be A Sign Of Weakness,



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Christian Dior, Dinner dress, fall 1949, The Metropolitan Museum of Art, Gift of Rosamond Bernier, 1989. Photo: Karin Willis

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of dollars for the dish itself. (Actually, some operators have a stake in the competition—the satellite boom started earlier this decade with Primestar, a consortium of cable companies.)

Meanwhile, to bolster their ailing bottom lines, cable companies started searching hungrily for merger partners. Time Warner, the country's second-biggest cable provider, spent two years lawyering and lobbying to merge with the Turner Broadcasting Service before finally pulling it off last fall.

This, of course, was the big merger that happened. There were plenty that *didn't*. Regulatory changes in the telecommunications industry last year set off a flurry of merger talks. The prize was the "one-stop" communications nirvana, in which a single wire carried phone calls, movies, TV, and Internet service. But little ever developed; both sides grew weary, dragged down by the cost and the technical tangles involved.

NATURALLY, WHEN THINGS GO WRONG for the big guys, it isn't long before the bad news trickles down. After finally giving up its endless flirtation with Bell Atlantic, TCI found itself in desperate financial shape. Founder Bob Magness died in November, and his company posted an operating loss of $132 million in the third quarter while its stock plummeted. Chairman John Malone, in response, set about slashing. He cut 2,500 jobs and numerous perks like corporate jets.

And then TCI started putting the screws to programmers. Last October, the carrier moved to drop Lifetime, a network geared to women, in 1 million homes. The Lifetime faithful lobbied hard, and in the end, only some 300,000 homes were lost. Then came the MTV fiasco, followed last month by bad news for Comedy Central (dropped from 1.5 million of its 9.5 million homes on TCI systems), the E! network (booted from 1 million of its 6.5 million TCI homes), and superstations WGN and WWOR (snipped from various markets). All these programmers made money the old-fashioned way, by charging the carrier a premium. Those days may be starting to fade.

Even more telling than what got axed was what got added in its place. TCI brought in Animal Planet, the Learning Channel, Home & Garden TV, and Turner's Cartoon Network. Not only is each willing to forgo a traditional fee *from* TCI; each will actually *pay* TCI $5 to $8 per subscriber for the privilege of being carried, income that quickly balloons into the tens of millions. If this new practice carries a whiff of record-industry payola, it's all perfectly up-front and legal. In fact, it doesn't even end there. TCI has an equity stake in three of the networks, meaning it also gets a piece of advertising revenues.

THE PRECEDENT THAT TCI HAS SET IS PARticularly lethal for start-up networks. If other cable giants start bullying the networks, it will block any newcomers that don't have generous corporate backers. As it is, the larger niche audiences have already been served, says one programmer, so it's going to take superb ideas and execution for start-ups to survive. "All the slow rabbits have been caught," he says. From here on out, networks trying to fill smaller niches face bloody battles trying to "brand" themselves, particularly since audiences have shown little interest in paying premiums for anything but NFL games or pro-wrestling blowouts.

"When E! launched six years ago, our goal was to put great programming on the air," recalls Debra Green, E!'s senior vice-president of affiliate relations. "That's all we really had to worry about. Now, at least in the case of TCI, your first question is, 'Can you afford to pay the operator to get on?' We had the luxury of being able to put whatever money we made back into the product. I don't think that's going to be the case in years hence."

According to Tony Fox, a spokesman for Comedy Central and a longtime cable veteran, the problems lie with advertising. "There's no shortage of ideas," he says. "But the advertising pie isn't getting a hell of a lot bigger. You will find fewer and fewer networks being launched that aren't owned by some major media company that has the resources, clout, and cross-promotional opportunities."

The TV Food Network signaled a sea change when it was launched in 1993 with an unusual plan—to offer its full plate of original programming free for ten years. The network was betting it could make a big enough splash to cover costs with advertising revenues. Encouragingly, the network's subscriber base has grown from 6 million homes to 20 million. Competitors give the network style points for boldness but wonder about the precedent it set.

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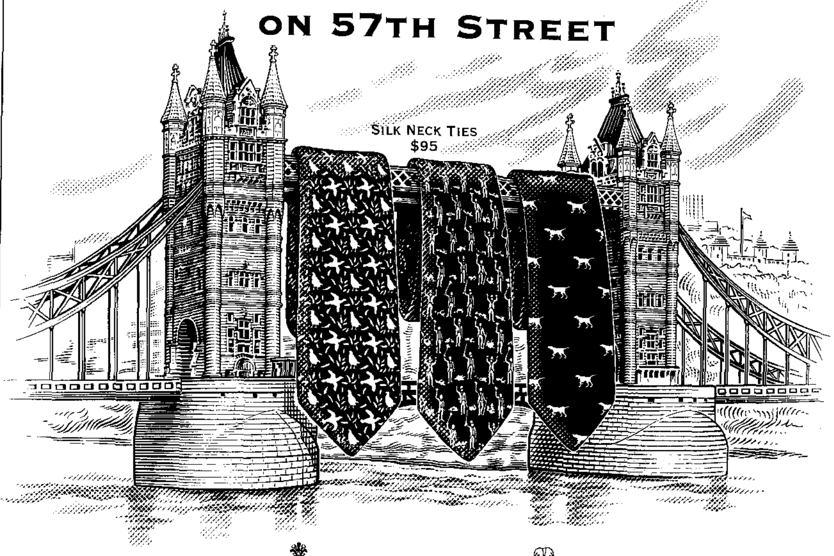

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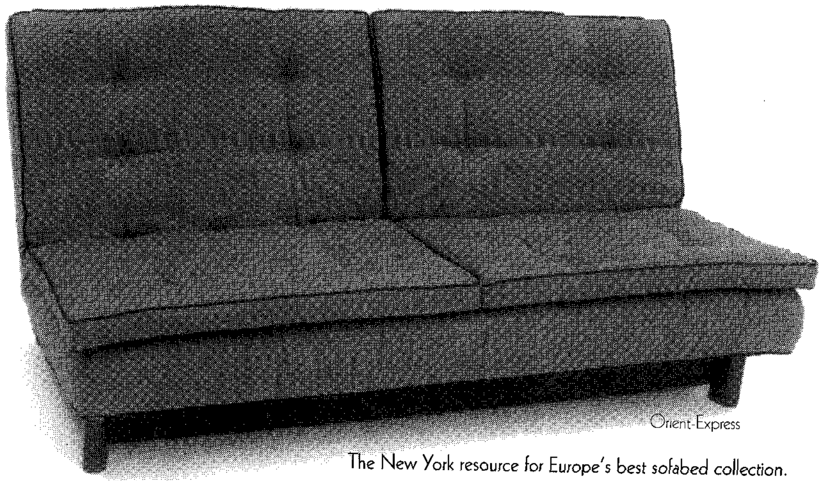

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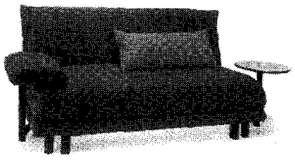
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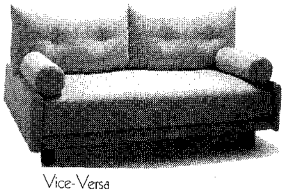
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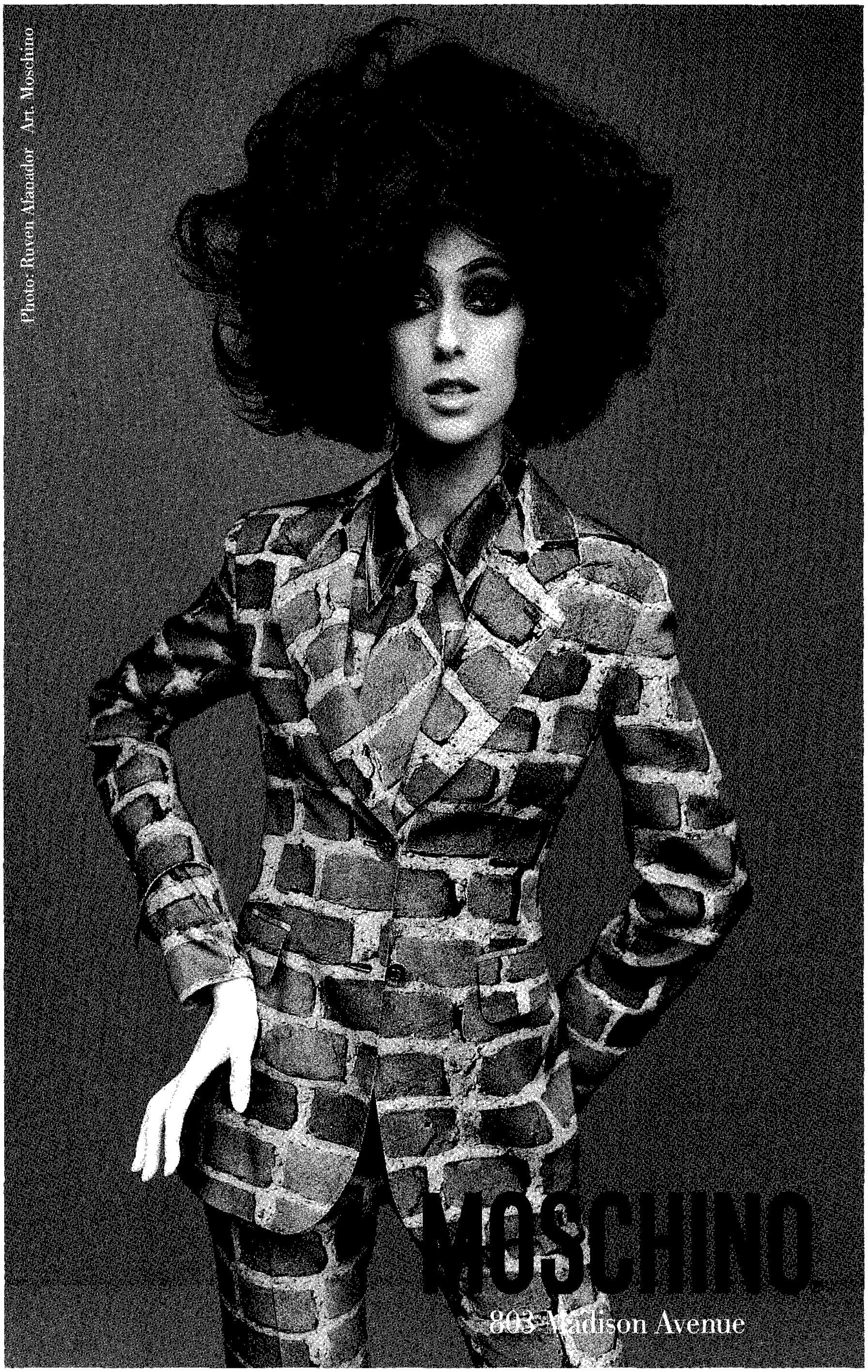
“Look at the Food Network,” says one programmer. “They gotta do big [audience] numbers in order to make money. It’s a big risk. You put a couple of hundred million dollars into a business plan, launch a channel, and you forgo cable revenues for the first decade. It’s like a giant *ooops* if your income does not equal expenses.”

Indeed, to base a channel’s existence on nothing but advertising revenue, as the traditional broadcast networks do, is to change the cable game dramatically. Not only does the network still have to fight to get distribution, which is never easy; it then has to post huge ratings, quickly. On top of all that, it has to placate strategic partners and convince them that riding out months—or years—in the red will eventually pay off.

Still, cable being cable, optimists are not hard to find. Many intrepid start-ups are still diving into the fray. Narrowcasters out there have cobbled together Chop TV (for martial artists), the Sewing and Needle Arts Network, the Zen Channel, and the CEO Channel, just for chief executive officers. And yes, there is finally a jazz channel (the spin-off BET on Jazz) as well as the new Ovation network covering classical music and fine arts.

Even for the carriers, the news is not all about debt and declining share value. Those system upgrades are finally coming online. In New York, Time Warner Cable has just embarked on a five-year, $400 million system upgrade, in preparation, presumably, for digital set-top boxes. By this fall, the system will add a tier of 12 new channels and work its way toward 120 over the next few years. Smaller systems like Cablevision have announced digital plans in various markets, and TCI’s Malone has predicted that a quarter of the nation’s 70 million cable homes will be digital within three to five years.

Lifetime president Doug McCormick, just months removed from his network’s run-in with TCI, insists that people have to remain faithful to those little network concepts. “We’ve seen these hiccups before, in the early eighties,” says McCormick. “You gotta remember, Westinghouse and ABC had a news channel—called the Satellite News Channel—that they folded, because they didn’t think the business could be sustained. Turner had a stillborn MTV service. Can you imagine what that would be worth today had they stayed with it?”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CITYSCAPE KARRIE JACOBS

Sub-Minimal Message

Two emerging architects are proving there's more to minimalism than white walls and an absence of clutter. As they see it, nothing should mean *something.*

Mojgan and Gisue Hariri, architects who keep it simple.

ONE BRIGHT MORNING, I ride the New Haven line from Grand Central Terminal to Greenwich, Connecticut, with Mojgan and Gisue Hariri. We're on our way to view a suburban home with an addition designed by the Hariri sisters, partners in a small architecture firm located in a ground floor next door to the Gotham Bar and Grill. Raised in Iran, trained at Cornell, the Hariri sisters have attracted attention by designing private homes that successfully merge architectural theory and comfort. On the train, as we slip past New Rochelle, Larchmont, and Rye, we have a conversation about minimalism, which, if you can believe what you read in the papers, is the hottest thing in design.

While Gisue, 40, acknowledges that the modernistic New York apartments and suburban houses that she and her sister design have an aesthetic that at least shares qualities with minimalism—"our belief in no gizmos and no kitsch"—Mojgan, 39, dismisses the label. She sees the minimalist fad ("a whole lot of nothing or a state of grace?" asks the New York *Times*) as an exercise in mute, meaningless "bareness."

Mojgan is suspicious of the minimalism being sold by British architect John Pawson, designer of the Zen-like Calvin Klein store on Madison Avenue and author of *Minimum,* the most ponderous coffee-table book ever, published last October (Phaedon/Chronicle). The current fad is based on a deception, she argues—a style for people who want empty rooms but have scads of possessions hidden away somewhere. "Minimalism is difficult to achieve," she says. "Monks have one set of clothes. That's how they live."

Pawson, however, contends that his brand of minimalism possesses a mystical resonance, that it offers a pathway to "the nature of harmony, reason, and truth." Mojgan ascribes a similar quality to a concept that she calls "zeroness." Before the seventh century, Mojgan informs me, the Western World didn't even have a symbol that stood for zero. The zero, she says, "came from India, where nothingness was an important philosophical issue. Nothing meant something in the East," Mojgan explains. "Nothing meant nothing in the West."

"Zeroness" is a quality that Mojgan can't describe but that she and her sister strive for in their work. "A spiritual quality," says Gisue.

"We know when it's there," adds Mojgan, "but we don't know how we get it."

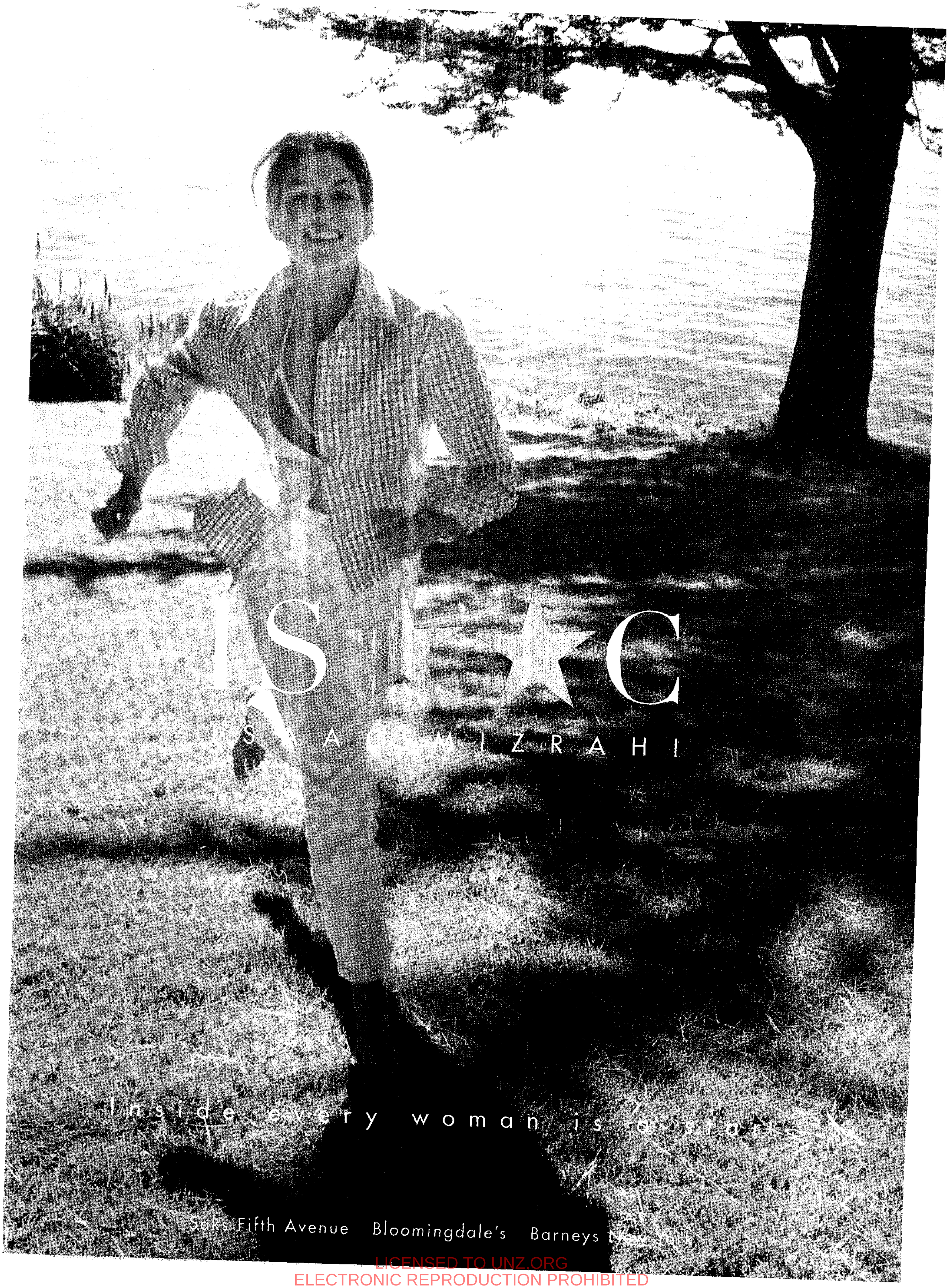
MINIMALISM IS NOT NEW TO NEW YORK. AS A merchandising concept, it was brought to SoHo by Japanese fashion designer Rei Kawakubo, who opened her Comme des Garçons boutique in 1983. There, asymmetrical articles of clothing would hang on nearly empty racks, as works of fiber sculpture might hang in the Guggenheim. The premier example of the look we most commonly associate with minimalism, a combination of industrial architecture and white paint, can be found in the Dia Center for the Arts on 22nd Street, designed by architect Richard Gluckman in 1987. Even Pawson's Calvin Klein store, with its bare concrete floors, white walls, and black limestone slabs in lieu of display cases, opened more than a year ago, in the fall of 1995.

The Minimalist Moment didn't really happen until a few months ago, when the Giorgio Armani store, decorated in milk, ice, and pallid wood grain by architect Peter Marino, moved in up the street from Klein. Two minimalist stores on prime real estate naturally constitute a trend. That phenomenon, combined with the publication of Pawson's *Minimum,* changed minimalism from an arcane intellectual topic to a mainstream event. Minimalist architecture, like monochromatic canvases, depends heavily on the meaning ascribed to it. With a few words and many pictures, Pawson constructed a broad, powerful multicultural argument for the significance of his own architecture.

When I first met Gisue Hariri last spring, while I was moderating a design competition, her highest words of praise for any project were "It's so simple." Late in the day, ready to go home, still short on winners, we began to weed through the stack of entries that only one of the three jurors had liked, in the hope that he or she could persuade the other two. Hariri had given the nod to a shelter intended to protect the passengers of the Swiss Federal Railways from the elements. It was a little box of glass and steel, with benches, a Mies Van der Rohe building reduced almost to zero.

Naturally, Hariri labeled it "a very simple structure." She argued that the lines of the shelter's steel frame captured

Photograph by Greg Miller.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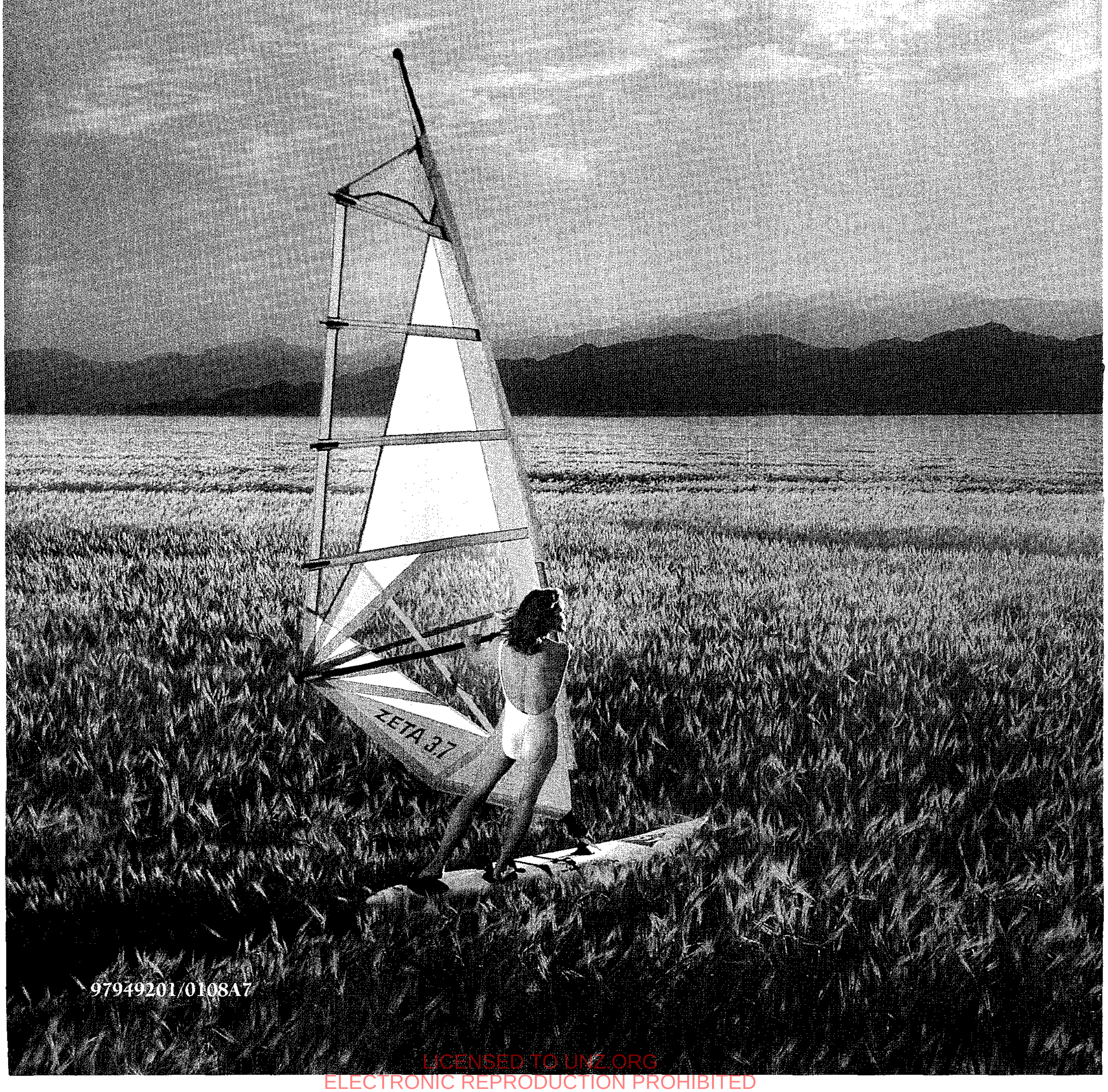

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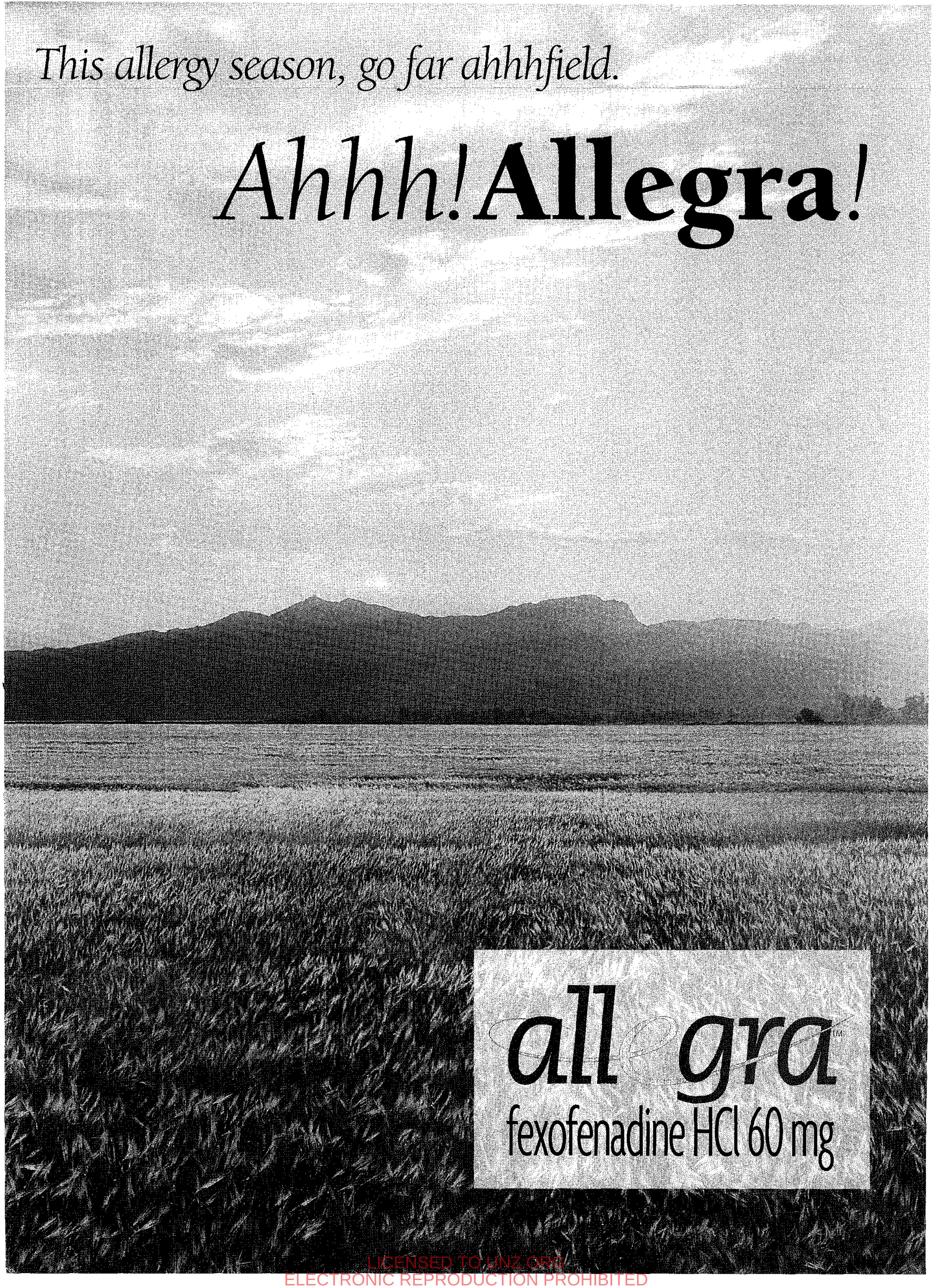
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CONTRAINDICATIONS
ALLEGRA™ is contraindicated in patients with known hypersensitivity to any of its ingredients.

PRECAUTIONS
Drug Interactions
In two separate studies, fexofenadine hydrochloride 120 mg twice daily (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QTc interval were observed when subjects were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

Effects on Steady-State Fexofenadine Pharmacokinetics
After 7 Days of Co-Administration
with Fexofenadine Hydrochloride
120 mg Every 12 Hours (twice recommended dose)
in Normal Volunteers (n=24)

Concomitant Drug	$C_{max}SS$ *(Peak plasma concentration)*	$AUC_{SS}(0\text{-}12h)$ *(Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The mechanisms of these interactions are unknown, and the potential for interaction with other azole antifungal or macrolide agents has not been studied. These changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. Fexofenadine had no effect on the pharmacokinetics of erythromycin or ketoconazole.

Carcinogenesis, Mutagenesis, Impairment of Fertility
The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (based on plasma area-under-the-curve [AUC] values). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses of 50 and 150 mg/kg of terfenadine for 18 and 24 months, respectively; these doses resulted in plasma AUC values of fexofenadine that were up to four times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).
In in-vitro (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and in-vivo (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.
In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at oral doses equal to or greater than 150 mg/kg of terfenadine; these doses produced plasma AUC values of fexofenadine that were equal to or greater than three times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Pregnancy
Teratogenic Effects: Category C. There was no evidence of teratogenicity in rats or rabbits at oral terfenadine doses up to 300 mg/kg; these doses produced fexofenadine plasma AUC values that were up to 4 and 37 times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose), respectively.
There are no adequate and well-controlled studies in pregnant women. *Fexofenadine hydrochloride should be used during pregnancy only if the* potential benefit justifies the potential risk to the fetus.
Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to oral doses equal to and greater than 150 mg/kg of terfenadine; at these doses the plasma AUC values of fexofenadine were equal to or greater than 3 times the human therapeutic values (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Nursing Mothers
There are no adequate and well-controlled studies in women during lactation. *Because many drugs are excreted in human milk, caution should be* exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use
Safety and effectiveness of ALLEGRA™ in pediatric patients under the age of 12 years have not been established. Across well-controlled clinical trials in patients with seasonal allergic rhinitis, a total of 205 patients between the ages of 12 to 16 years received doses ranging from 20 mg to 240 mg twice daily for up to two weeks. Adverse events were similar in this group compared to patients above the age of 16 years.

Geriatric Use
In placebo-controlled trials, 42 patients, age 60 to 68 years, received doses of 20 mg to 240 mg of fexofenadine twice daily for up to two weeks. Adverse events were similar in this group to patients under age 60 years.

ADVERSE REACTIONS
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg twice-daily), and that were more common with fexofenadine than placebo, are listed in the following table.

Adverse Experiences Reported in Placebo-Controlled
Seasonal Allergic Rhinitis
Clinical Trials at Rates of Greater Than 1%

Adverse Experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Adverse events occurring in greater than 1% of fexofenadine hydrochloride-treated patients (60 mg twice daily), but that were more common in the placebo-treated group, include headache and throat irritation.
The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Prescribing Information as of July 1996

Hoechst Marion Roussel, Inc.
Kansas City, MO 64137 USA

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the spirit of tracks and trains. To my surprise, the other jurors began to laud the beauty of a structure so basic that it is almost invisible.

I imagined that Hariri designed such buildings, the architectural equivalent of soap bubbles. Then, in April, the Monacelli Press issued a book about Gisue and her sister, the first volume of a series, "Work in Progress," that spotlights younger architects. One spread in the book showed a corner of a 1989 Manhattan penthouse where an area of counter space and open shelves makes a composition of rectangles as strong and subtle as an early Frank Lloyd Wright house. Nearby, a coolly geometric fireplace is transformed by a curve, a stainless-steel arm that holds firewood as a schoolboy might clutch a stack of books. It is modern, even minimal, but unorthodox. In houses and apartments—and their one commercial project, a Manhattan recording studio—the Hariris follow the tenets of modernism up to a point, then undermine them with rose plasterwork or an arc of steel that encircles a room and curls into a circular staircase.

In Greenwich, the Hariris were hired by an Argentine couple to build an addition to a single-story house, a homely rectangular shed sitting astride a long, wooded slope. They transformed the rectangle into an L and in the center placed a cluster of three tall forms—a cylinder, a rectangle, and a parallelogram—inspired, according to Gisue, by the rock formations that punctuate the surrounding hillsides.

The bedroom of the unfinished house, still covered in raw Sheetrock and plaster dust, is, for the moment, the most stridently minimalist thing the Hariris have done. A great space with an angled ceiling, the room offers views of the acreage behind the house through a row of five industrial-looking windows. The wall facing the front of the house is a grid of translucent white fiberglass resembling a shoji screen. If Hariri & Hariri designed rooms like this one again and again, they would be full-fledged players in the Minimalist Moment. But the penchant for exploration that gives the Hariris' work its edge is the same thing that prevents them from easily exploiting the moment.

"Anything that becomes a formula somehow reaches a dead end," reasons Gisue. "Because once you have the formula, everyone can do it."

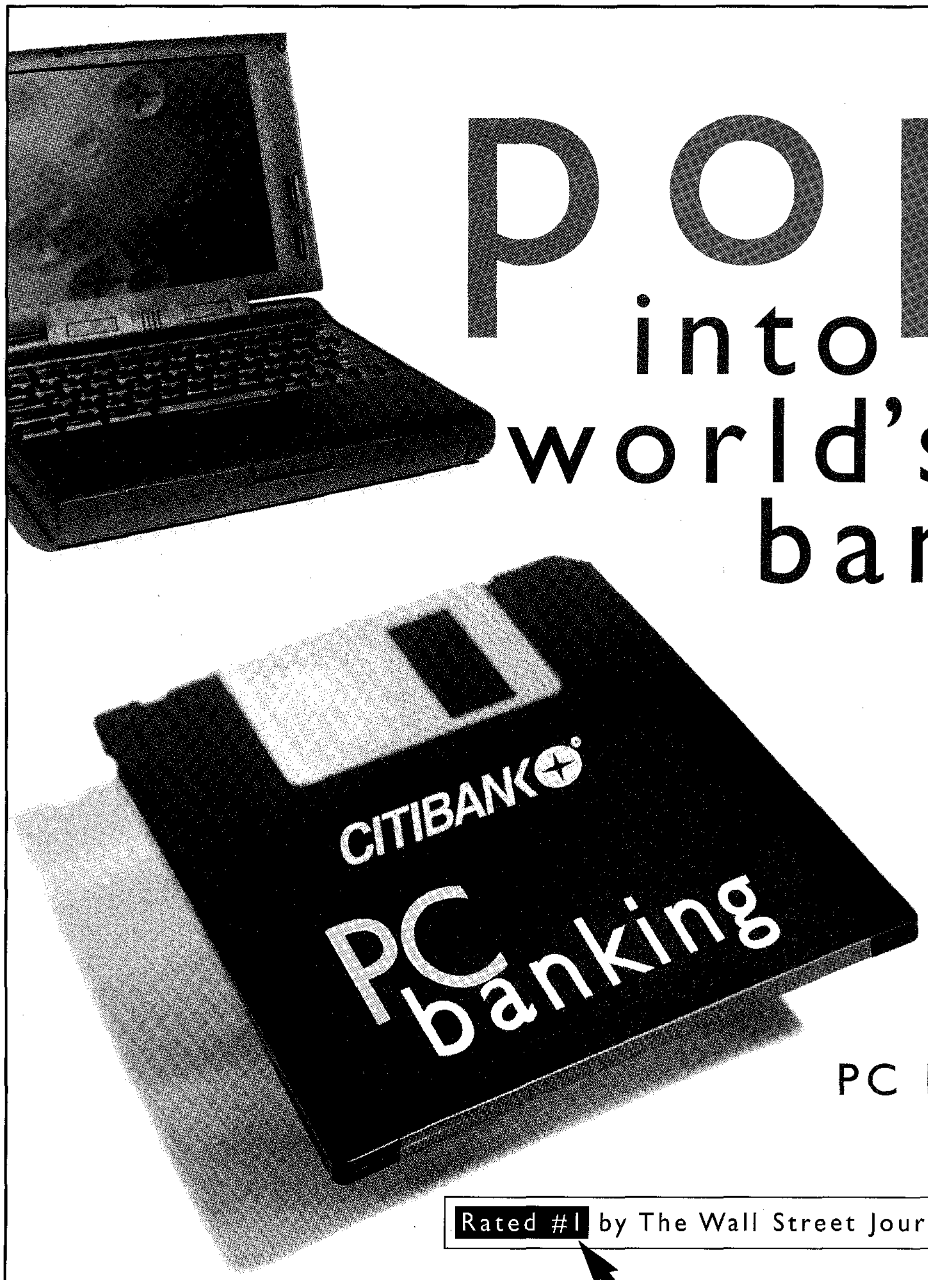
While the Hariris admire Frank Lloyd Wright, Le Corbusier, and Eileen Gray, their style, and the very fact that they both became architects, owes a great deal to their upbringing in Iran. "Architecture is very much part of everyday life there," says Gisue. "It was a passion of my father [not an architect] to take us to places that were being built, just to check them out."

Gisue came to the States to attend Cornell in 1974, and her sister followed two years later. The 1979 revolution curtailed their plans to return home and practice in Iran. In January, Gisue, together with her husband and young daughter, went back for the first time in twenty years. There she realized that, despite her upstate–New York education, the designs she does with her sister are heavily influenced by her homeland. Gisue saw familiar gestures in the construction of footbridges, the shape of roofs, and the structure of walls, details that her conscious mind had forgotten but that appear in her work.

"There is this idea of oneness," says Gisue, describing the simplicity she saw in Iran, "but with enough essential detail to make a difference: a little step in to make a shadow, or bricks turned to make some sort of decoration."

The connection Hariri describes between traditional building methods and modern architecture is exactly the subject of Pawson's book. What *Minimum* says, mostly in pictures, is that the architect doesn't derive his aesthetic from the Bauhaus; his minimalism is not merely one more iteration of European modernism. Rather, Pawson's architecture springs from some global organic source. Perhaps a half-dozen of his own designs are hidden in the 272-page tome, carefully surrounded by works that emphasize their profundity. Pawson's Klein store is presented on a page between a stone basin by a Dutch architect turned Benedictine monk and a rectilinear concrete house by the Japanese architect Tadao Ando.

Pawson combs the world to expand the language of the modern, ogling mud fortresses in Yemen and tobacco farms in Sumatra. The Hariris discovered that the world in which they grew up mixes easily with—and broadens—the modernism they studied at Cornell. Pawson and the Hariri sisters are moving on parallel tracks, albeit in opposite directions. Whether the result is minimalism, zeroness, or a very tidy room is irrelevant. What counts is that Pawson and the Hariris are exploring pathways that lead away from a predictable, repetitive string of stylistic revivals. Where they're going, nothing could mean something. ■



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THE BOTTOM LINE CHRIS MITCHELL

Beating the Dow

Free-market champion Dow Jones prepares to defend its flanks from a stockholder assault mounted by dissident heirs and mutual-fund kingpin Michael Price.

EVERY WEEKDAY MORNING, IN THE pages of the *Wall Street Journal,* Dow Jones & Co. patiently educates middle-class America in the ways of investment and finance. But last month, the apprentices turned the tables. The billions of dollars middle-class investors have poured into mutual funds in the past decade have given rise to a new breed of financial warrior. And one of them—a monster-fund manager known as "the scariest SOB on Wall Street"—is leading a stockholder revolt against Dow Jones.

Michael Price, who oversees an $18 billion portfolio of five-star equity funds, makes money by forcing companies to do what he considers the right thing: put shareholders' interests above all else. Last spring, he installed "Chainsaw" Al Dunlap in the CEO chair at Sunbeam Inc. and watched as Dunlap announced plans to halve the 12,000-employee workforce. In 1995, Price's 6 percent stock position in Chase Manhattan, combined with a few well-timed scowls, frightened the nation's sixth-largest bank into the $10 billion merger with Chemical that will ultimately cost 12,000 jobs.

Price began his latest campaign soon after he picked up the February 3 *Fortune* (the magazine that gave him the SOB epithet) and read that the Bancrofts, the horse-loving family who've controlled Dow Jones since 1902, had a little dissension in their ranks. Elisabeth Goth, a 33-year-old champion equestrienne, had begun asking hard questions after discovering that her newly inherited Dow Jones holdings had been standing still for the past decade while the rest of the market was in full gallop.

Price, following a familiar script, began snapping up Dow Jones stock. Soon, he had put more than $160 million down on this bet, a 5 percent share that made him tops among Dow Jones's outside investors. Two like-minded gamblers (one is hedge-fund manager and former *New York* columnist James Cramer) threw about $35 million each behind the dissidents' cause, and suddenly the Old Guard at Dow Jones—Bancroft family members and the top-level managers they'd always supported—had some explaining to do.

The dissident stockholders aren't disclosing how they're allied. Cramer says he's acting solo. Goth and Cox won't say whether they've chatted with Price, and Price refuses to name any collaborators. "I do what a normal mutual-fund manager does," he says. "I talk to everybody who can add to the input I have. So, you know, let your imagination run wild."

WALL STREET JOURNAL

This much is known: In her bid to protect the value of her inheritance, Elisabeth Goth has been joined in battle by her 41-year-old cousin Billy Cox, who just quit a mid-level post at Dow Jones to focus on the stock campaign. Separately, the cousins have conferred with Warren Buffett. And Goth has hired powerful New York lawyer Ira Millstein (a passionate advocate of corporate-governance reform) and consulted with New York investment banker Nancy Peretsman, a media-deal-maker known as a pal of a billionaire Price ally named Laurence Tisch.

Almost all of the insurgents are cautioning that the Dow Jones drama can't take the path of past corporate coups because the older Bancrofts control about 70 percent of the company's voting power. If the older generation is happy to stand pat with current management—and the family members on the board have long done just that—Price, Goth, and an army of allies will lose every proxy battle.

But Goth and Cox have brought Millstein and Peretsman in for private sit-downs with the family, and Cox claims the clan's growing dissatisfaction with the company's direction is starting to have an impact. Last week, nominations for several seats on the board of directors were announced. The changes, if approved at April's annual shareholders' meeting, would shift the weight of power to the eight outside directors.

"We're happy," says Cox. "I think we're getting somewhere."

WHAT DID DOW JONES'S LEADERS do to deserve all this attention?

First, let's look at the numbers, because they're what caught Elisabeth Goth's attention. Dow Jones, which also publishes *Barron's* and *SmartMoney,* runs a respected news-wire service, and produces business programming for television and radio, has become the worst-performing stock on the S&P 500 pub-

Illustration by Jordin Isip.

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lishing index. More damning is a direct comparison with Reuters, one of Dow Jones's chief rivals. In 1986, each had a market capitalization (total stock value) of about $3.5 billion. Last month, before the Goth story started to bump up the price, Dow Jones was still stuck at about $3.5 billion while Reuters was off in another galaxy at better than $20 billion.

In 1986, the wolves outside the door had been takeover artists, so, like other newspaper families, the Bancrofts moved to protect the independence of their flagship publication by bestowing upon themselves a new class of stock with ten times the voting power of the common stock. In effect, publishing's foremost champion of free markets had taken cover from the market's corrective forces.

A decade of missteps and missed opportunities followed. For one thing, the company with the best brand name in business news has never turned a profit in television. But all might have been forgiven had the reigning management not announced last month that Dow Jones would squeeze profit margins for the next few years to bail out Dow Jones Telerate, its widely disparaged financial-information service.

Peter Kann, CEO of Dow Jones since 1991, built his reputation by ignoring the warnings of those to whom he owes his job. As a young *Journal* correspondent, Kann threw himself into the heart of a two-week war in East Pakistan and glibly cast aside telegrams from his editors ordering him to flee. He wired back, "Cable urging me leave Dacca unarrived. Sorry, Regards, Kann." The dispatches to come won Kann the Pulitzer that hangs around his name 25 years later like a talisman.

Today, the dissident shareholders are the bosses yelling at Kann to get out. They're not yet talking openly about Kann's vacating company headquarters at the World Financial Center, but that would be a logical follow-up demand if he doesn't obey their order to get Dow Jones out of the real-time data-delivery business.

Telerate, Dow Jones's entry in the $6.5 billion industry, competes against Reuters, Bloomberg, and a few lesser rivals to deliver financial data to the desks of traders around the world. By some counts, Telerate has already fallen to a distant third in profits and technology, and much of the $650 million that Kann and No. 2 man Kenneth Burenga want to invest in the business in the next two years will be sponged up by ef-

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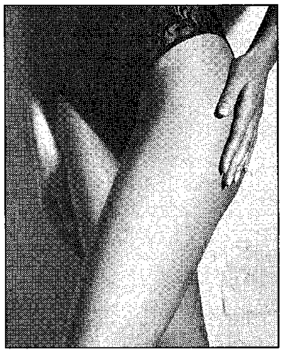

forts to match services Reuters and Bloomberg offered years ago.

If $650 million can pay for what Burenga has envisioned—a technological advance that would leapfrog Telerate past its two main rivals—the cost might be worth the aggravation. But don't bet that Kann and Burenga will ever get the chance to find out. Price, for one, doesn't have much confidence in their plan. "They'll have their heads handed to them," he says. And the quickest way for Price to see the price jump on the shares he bought last month for $34 is to make sure the company cancels that $650 million infusion. "If you can sell the asset today for, say, $500 million, and you don't put $650 million in it, that's $1.15 billion," he says. "That's $12 a share. That's a lot of money."

Cramer, a former columnist at Dow Jones's hugely successful *SmartMoney* magazine, has made killing the Telerate plan a personal crusade. His advice to Kann is to pour resources into the *Journal,* the magazine, and all the other media ventures that extend the company's reach as the world's premier provider of personal-finance information. "What annoys me about all this is it's so goddamn right," he says. "I'm really fired up about this."

Mind you, none of the dissidents have claimed Telerate has to be sold outright. Its content has value, they say, and could even be awarded to the highest bidder for an annual fee. What bothers them is management's insistence that Dow Jones has to develop the delivery technology, too. To them, it's like saying a newspaper can't be a profitable, growing business unless it invents a new way to manufacture newsprint—oh, and of course, you must have a Pulitzer Prize winner running the pulp mill.

A dissidents' victory on the Telerate issue might end this whole drama rather quickly. With the crisis over, the Bancrofts could get back to the quiet business of winning equestrian trophies and guarding the *Wall Street Journal* as if it were a public trust.

But on the afternoon Dow Jones announced its new board-of-directors candidates, Billy Cox, sounding more like an inside player than like a mere family crank as he returned reporters' calls on a car phone, said the Bancrofts shouldn't be counted on to continue putting the *Journal*'s interests above their own.

Does this mean the family might be willing to sell Dow Jones?

"Everything has a price," he said. ■

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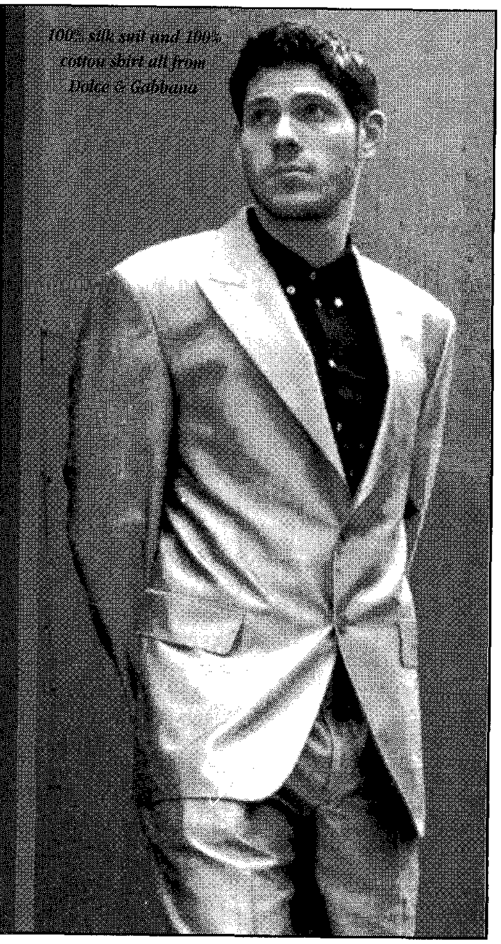
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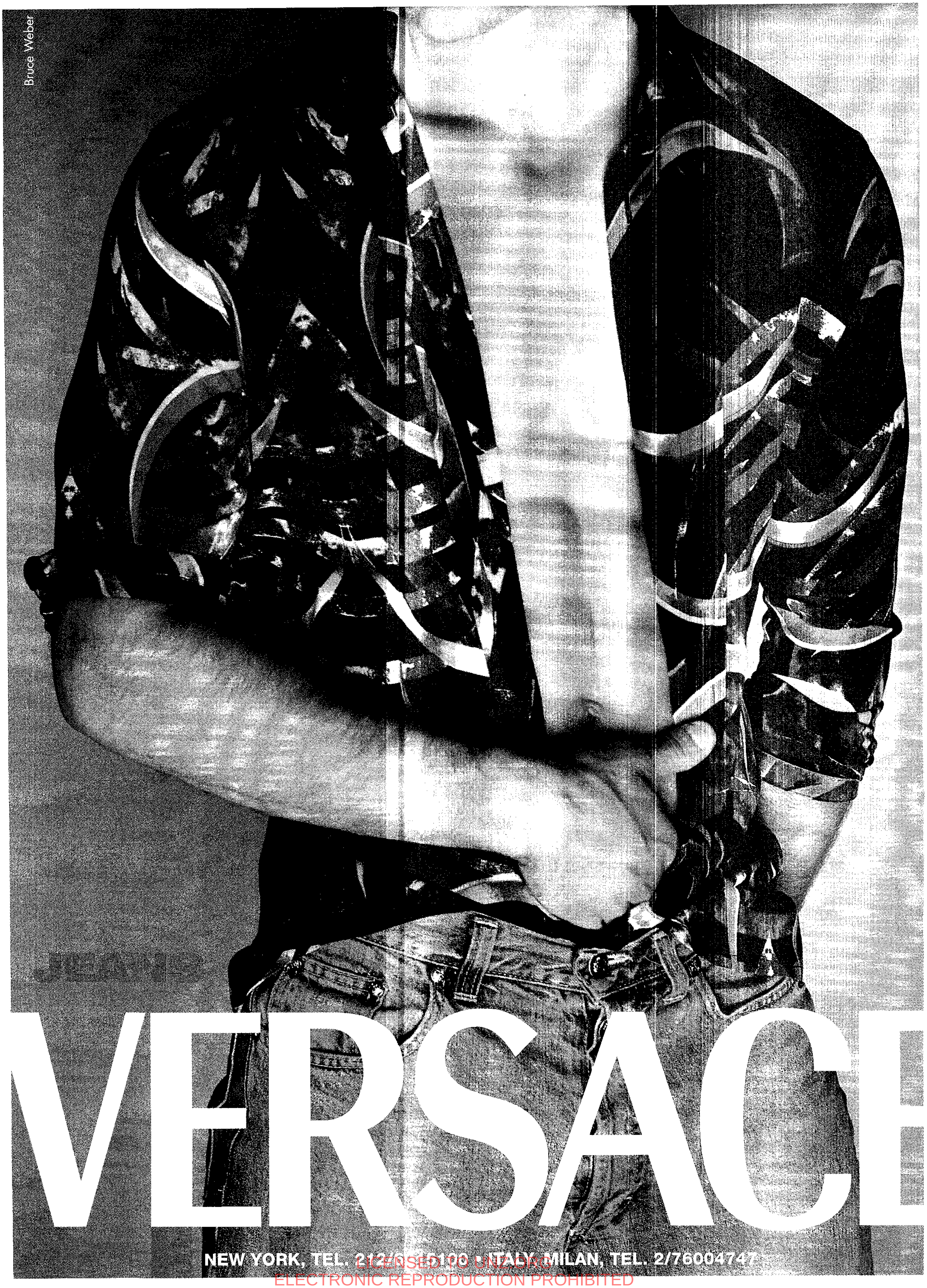
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NEW YORK

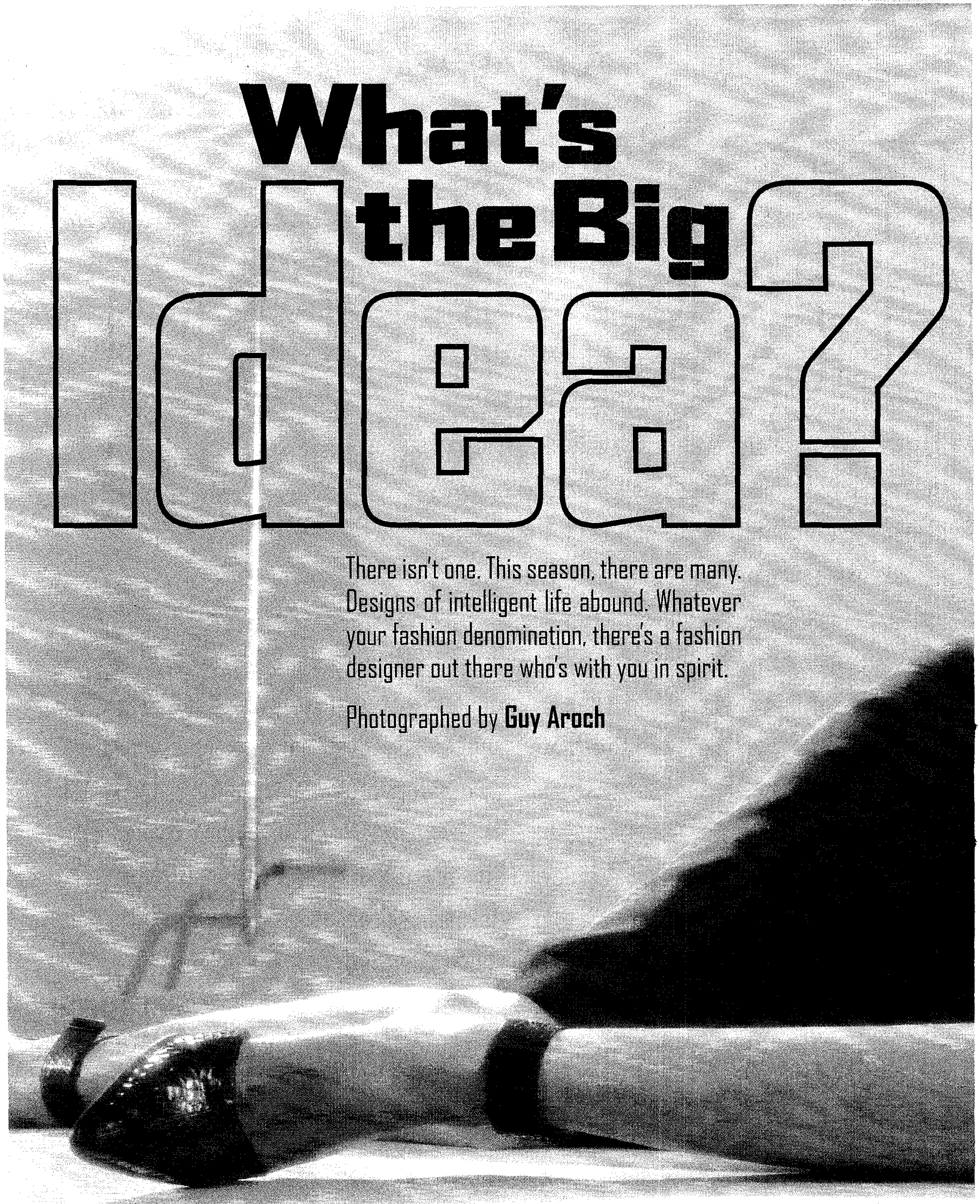
Spring Fashion

Just in time for winter's thaw, the new spring styles suggest that some of fashion's oldest rules are melting away. ■ Designers are starting to acknowledge that, unlike runway models, real people dress according to their own creative vision, combining disparate styles or fabrics, mixing new looks with old standards. And some of the most exciting new looks this spring reflect that impulse, breaking away from head-to-toe ensembles and giving consumers a whole new license to play. Forget about the single, unifying trend; this time around, you can wear your own adventure, though we've broken it down into a few broad types to help get you started.

■ In this special issue, we present a slew of new ways to envision dressing for evening, men's wear that ignores convention and emphasizes the body, sportswear that encourages unorthodox combinations, and fifteen real people who use their highly personal style to reinterpret the designers' creations.

By **Jade Hobson Charnin** Produced by **Jordan Schaps**

Associate Fashion Editor: **Elizabeth Shepherd** Associate Producer: **Michael Green** Fashion Coordinator: **Janice Laneve** Editor: **Kate O'Hara**



What's the Big Idea?

There isn't one. This season, there are many. Designs of intelligent life abound. Whatever your fashion denomination, there's a fashion designer out there who's with you in spirit.

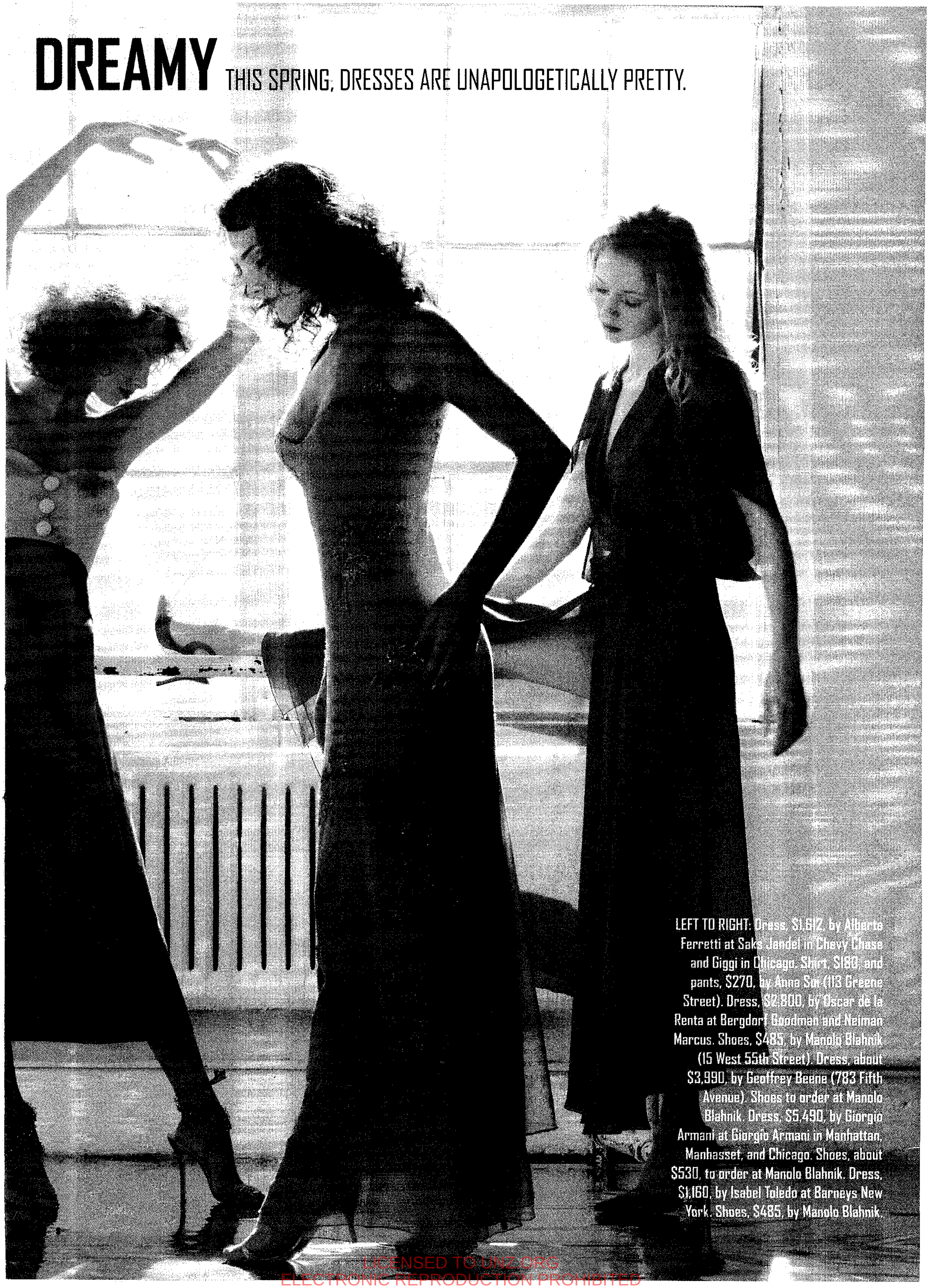
Photographed by **Guy Aroch**

SEXY GUCCI DESIGNER TOM FORD DOES STEAMY WITH A RELISH NOT SEEN SINCE THE EIGHTIES.

Sweater, $350, by Gucci at Gucci (685 Fifth Avenue), Saks Fifth Avenue, and Bergdorf Goodman. Skirt, $495, by Gucci at Bergdorf Goodman, Saks Fifth Avenue, and Hirshleifer's in Manhasset. Shoes, $425, by Gucci at Gucci, Bergdorf Goodman, and Neiman Marcus. Hair by Dennis Lanni for Vartali. Makeup by Rosemarie Swift on first and last spreads. All other makeup by Susan Houser.

DREAMY

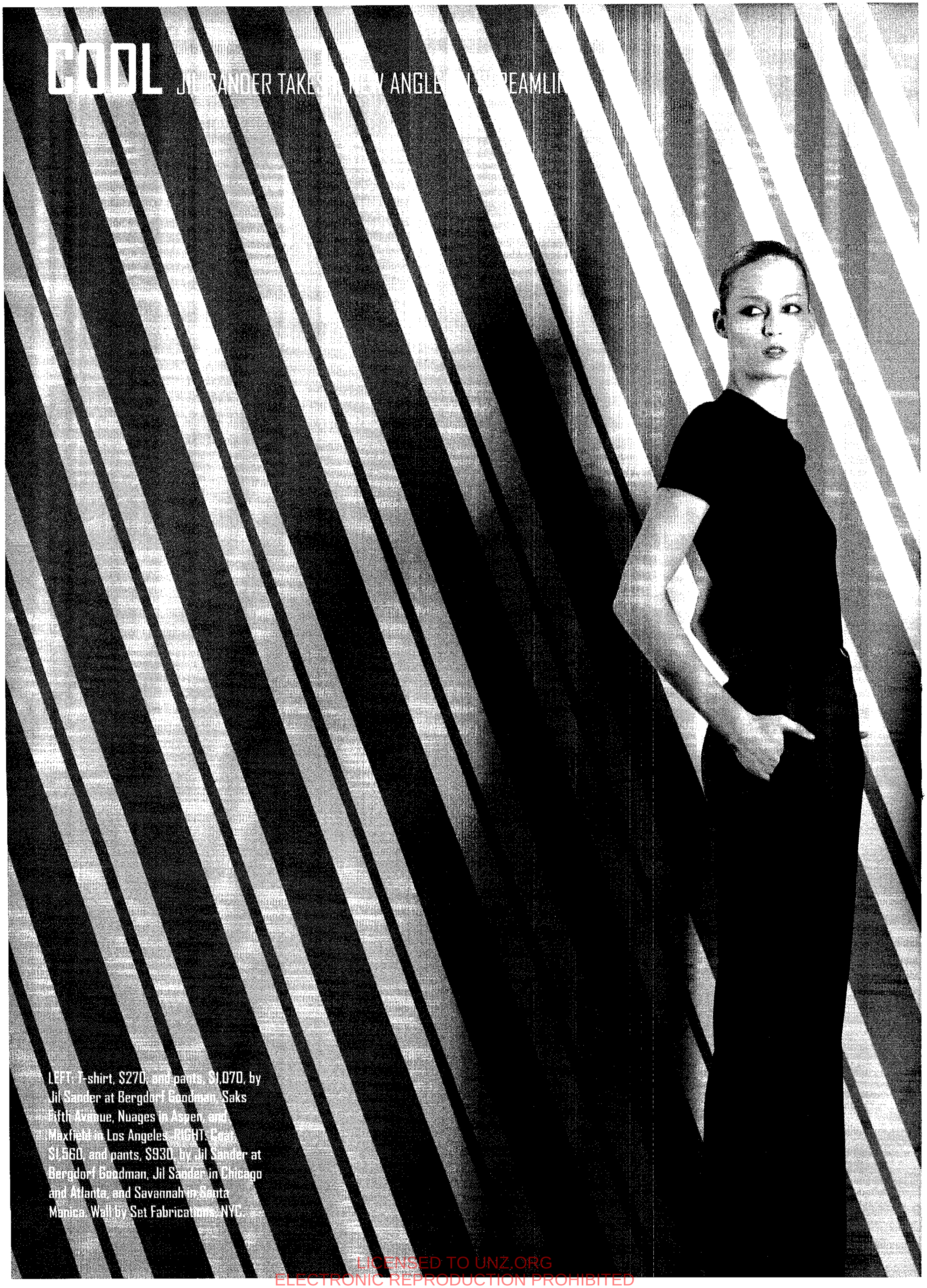
THIS SPRING, DRESSES ARE UNAPOLOGETICALLY PRETTY.



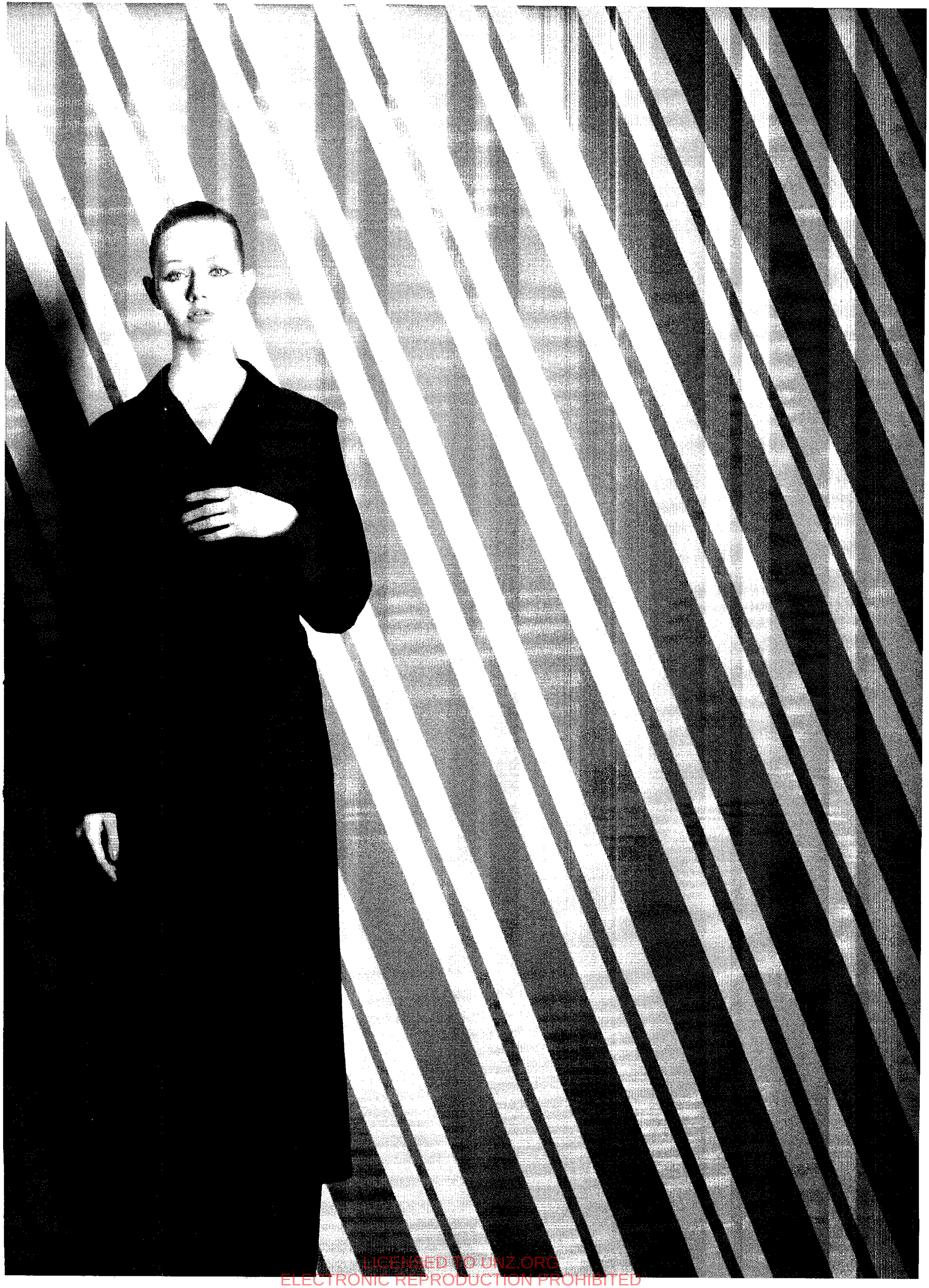
LEFT TO RIGHT: Dress, $1,612, by Alberta Ferretti at Saks Jandel in Chevy Chase and Giggi in Chicago. Shirt, $180, and pants, $270, by Anna Sui (113 Greene Street). Dress, $2,800, by Oscar de la Renta at Bergdorf Goodman and Neiman Marcus. Shoes, $485, by Manolo Blahnik (15 West 55th Street). Dress, about $3,990, by Geoffrey Beene (783 Fifth Avenue). Shoes to order at Manolo Blahnik. Dress, $5,490, by Giorgio Armani at Giorgio Armani in Manhattan, Manhasset, and Chicago. Shoes, about $530, to order at Manolo Blahnik. Dress, $1,160, by Isabel Toledo at Barneys New York. Shoes, $485, by Manolo Blahnik.

COOL

JIL SANDER TAKES A NEW ANGLE ON STREAMLI



LEFT: T-shirt, $270, and pants, $1,070, by Jil Sander at Bergdorf Goodman, Saks Fifth Avenue, Nuages in Aspen, and Maxfield in Los Angeles. RIGHT: Coat, $1,560, and pants, $930, by Jil Sander at Bergdorf Goodman, Jil Sander in Chicago and Atlanta, and Savannah in Santa Monica. Wall by Set Fabrications, NYC.

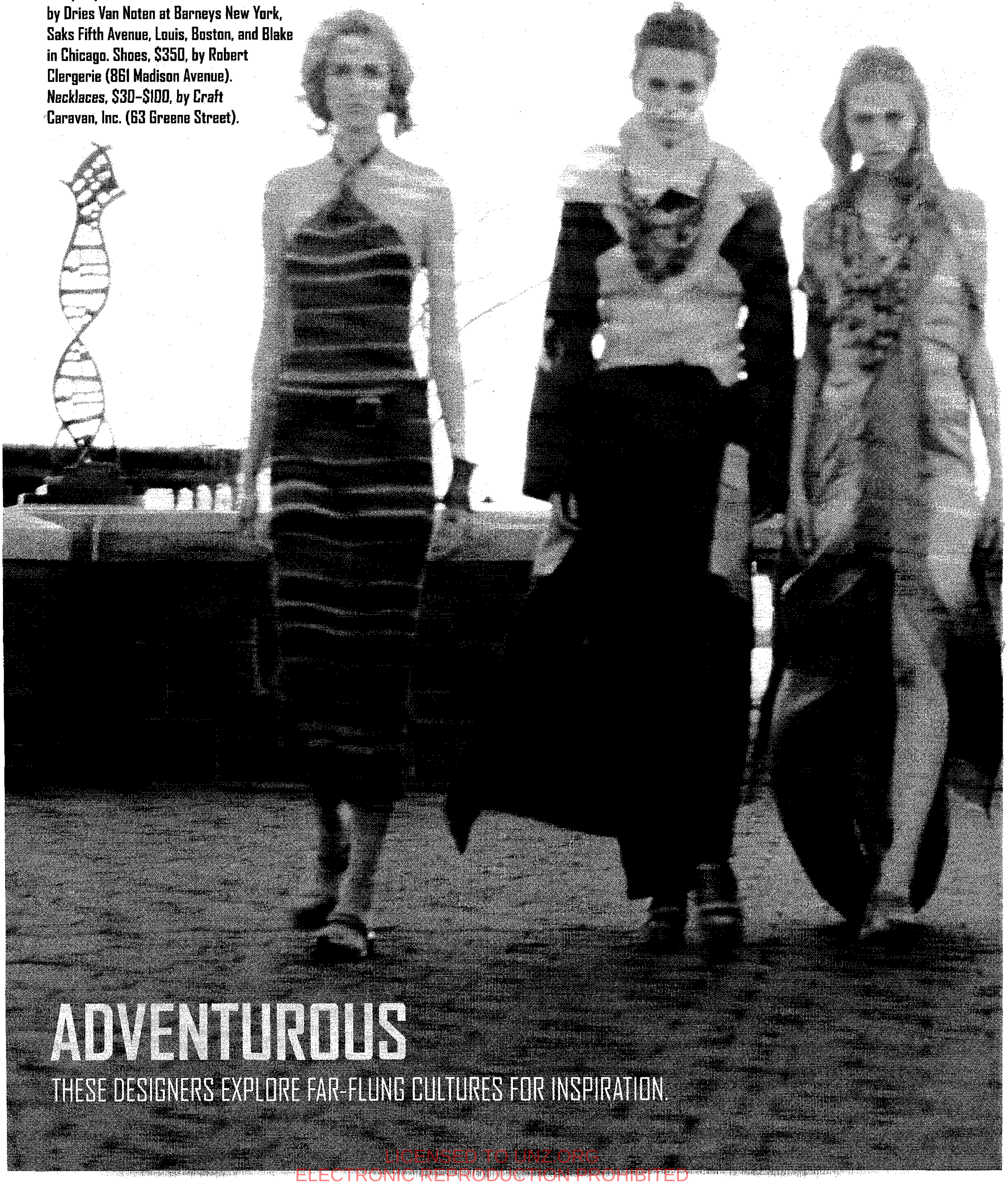


LEFT TO RIGHT: Dress, $1,580, by Rei Kawakubo for Comme des Garçons at Comme des Garçons (116 Wooster Street), Maxfield in Los Angeles, and Les Createurs in Montreal. T-shirt, $240, by Junya Watanabe Comme des Garçons at Comme des Garçons, Barneys New York, and Charivari. Skirt, $1,980, by Junya Watanabe Comme des Garçons at Comme des Garçons, Charivari, and Maxfield in Los Angeles. Pants, $340, by Junya Watanabe Comme des Garçons at Comme des Garçons, Charivari, and Susan in Burlingame and San Francisco. Silk draping, $595, dressmaker form, $795, jeans, $230, and slip (not for sale) by Martin Margiela at Barneys New York, Bagutta, and Charivari. Boots by Ann Demeulemeester, $290, at Bagutta, Barneys New York, and Charivari.

FREE THINKING

THREE DESIGNERS WHO CAN'T RESIST PUSHING THE ENVELOPE.

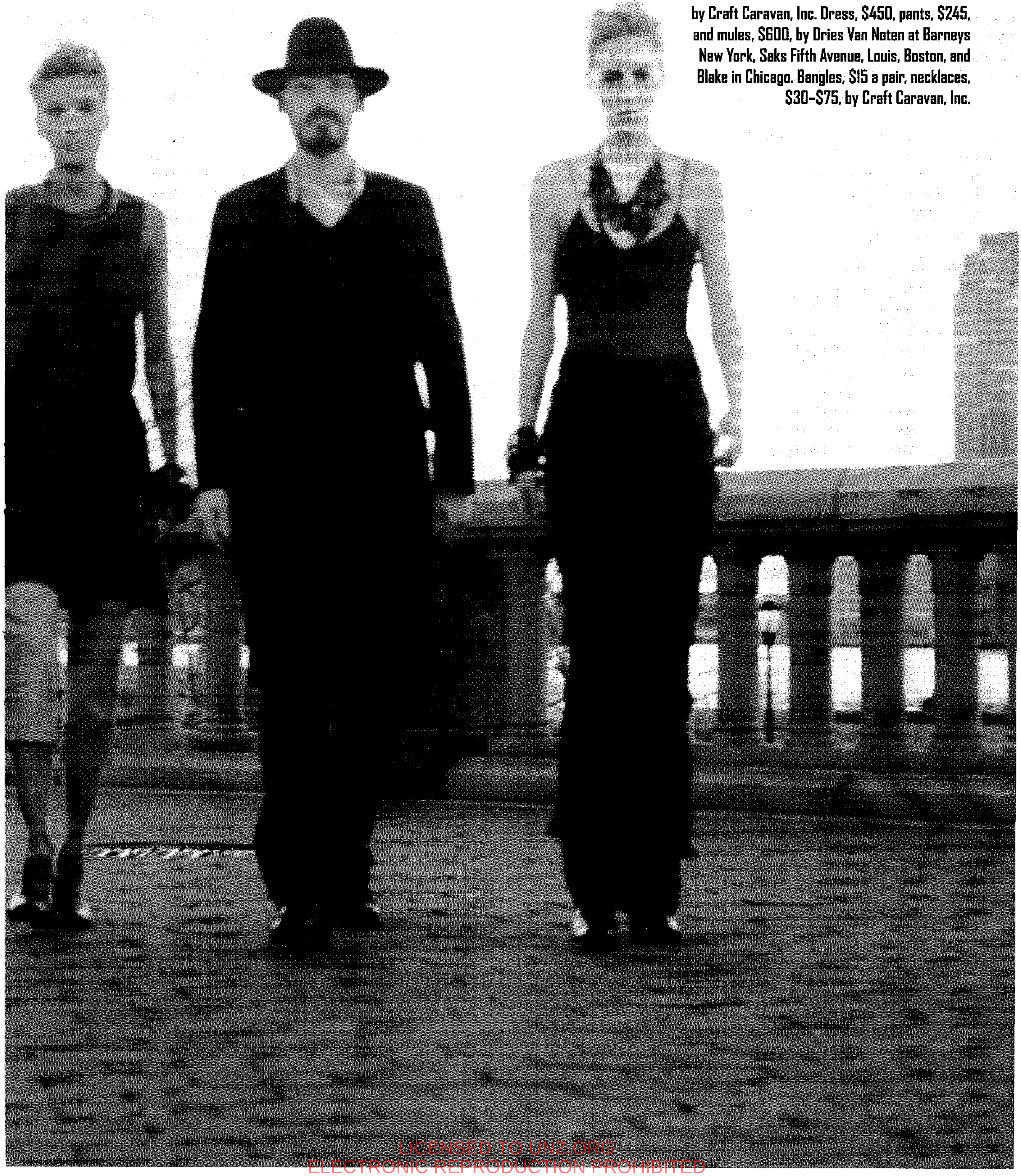
LEFT TO RIGHT: Dress, $695, by the Ralph Lauren Collection at Polo/Ralph Lauren, Bloomingdale's, Lord & Taylor, and Saks Fifth Avenue. Sandals, $275, by Joan Helpern at Joan & David (816 Madison Avenue and 104 Fifth Avenue). Cuff bracelet, $1,225, by Ralph Lauren Jewelry at Polo/Ralph Lauren. Belt, $695, by Ralph Lauren Leathergoods at Polo/Ralph Lauren and Saks Fifth Avenue. Coat, about $3,450, to order at Issey Miyake (992 Madison Avenue). Pants, $270, by Dries Van Noten at Barneys New York, Saks Fifth Avenue, Louis, Boston, and Blake in Chicago. Shoes, $350, by Robert Clergerie (861 Madison Avenue). Necklaces, $30–$100, by Craft Caravan, Inc. (63 Greene Street).



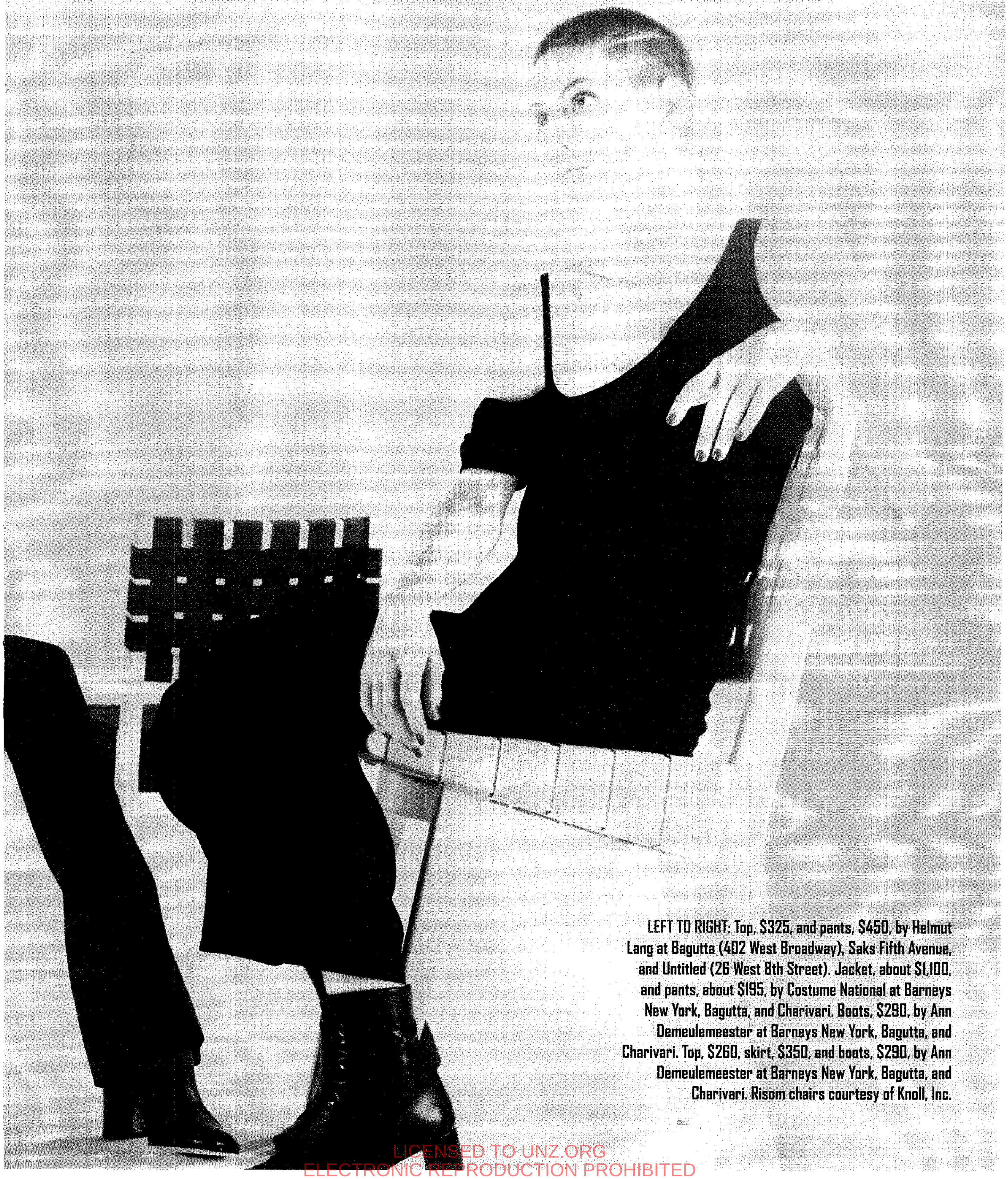
ADVENTUROUS

THESE DESIGNERS EXPLORE FAR-FLUNG CULTURES FOR INSPIRATION.

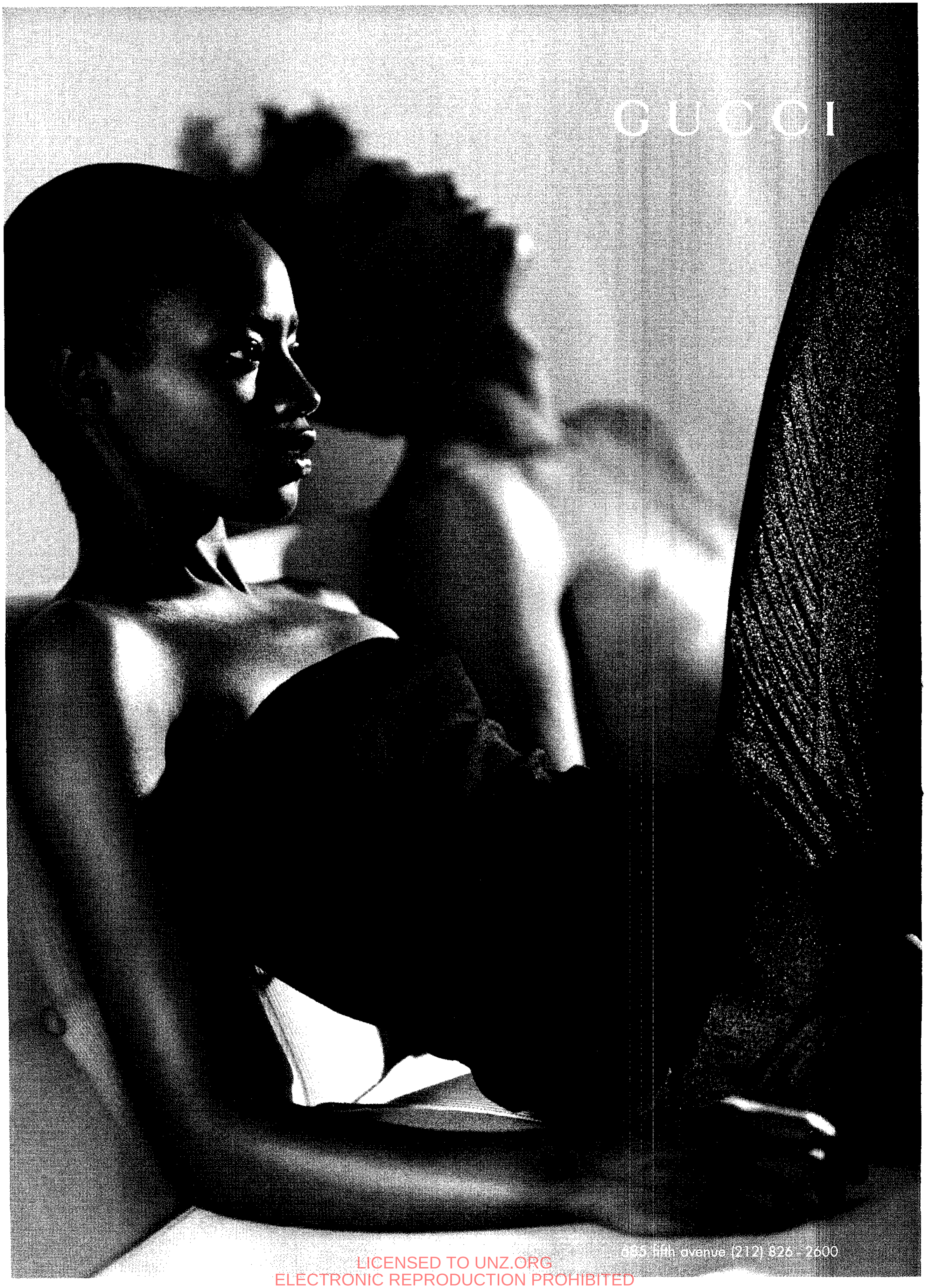
Dress, $4,800, by Norma Kamali at OMO Norma Kamali (11 West 56th Street). Shoes, $385, by Stephane Kèlian (717 Madison Avenue). Necklaces, $2,400–$4,800, by Kathy Lecube to order (call 223-8181). Pants, $350, and tunic, $425, by the Ralph Lauren Collection at Lord & Taylor, Neiman Marcus, Saks Fifth Avenue, and Polo/Ralph Lauren in Beverly Hills. Shawl by Ralph Lauren. Shoes, $600, by Dries Van Noten at Saks Fifth Avenue, Louis, Boston, and Blake in Chicago. Amulets, $20–$50, collars, $40–$100, bracelets, $30–$100, by Craft Caravan, Inc. Dress, $450, pants, $245, and mules, $600, by Dries Van Noten at Barneys New York, Saks Fifth Avenue, Louis, Boston, and Blake in Chicago. Bangles, $15 a pair, necklaces, $30–$75, by Craft Caravan, Inc.



EDGY FAST-FORWARD FASHION THAT'S VERY WEARABLE.



LEFT TO RIGHT: Top, $325, and pants, $450, by Helmut Lang at Bagutta (402 West Broadway), Saks Fifth Avenue, and Untitled (26 West 8th Street). Jacket, about $1,100, and pants, about $195, by Costume National at Barneys New York, Bagutta, and Charivari. Boots, $290, by Ann Demeulemeester at Barneys New York, Bagutta, and Charivari. Top, $260, skirt, $350, and boots, $290, by Ann Demeulemeester at Barneys New York, Bagutta, and Charivari. Risom chairs courtesy of Knoll, Inc.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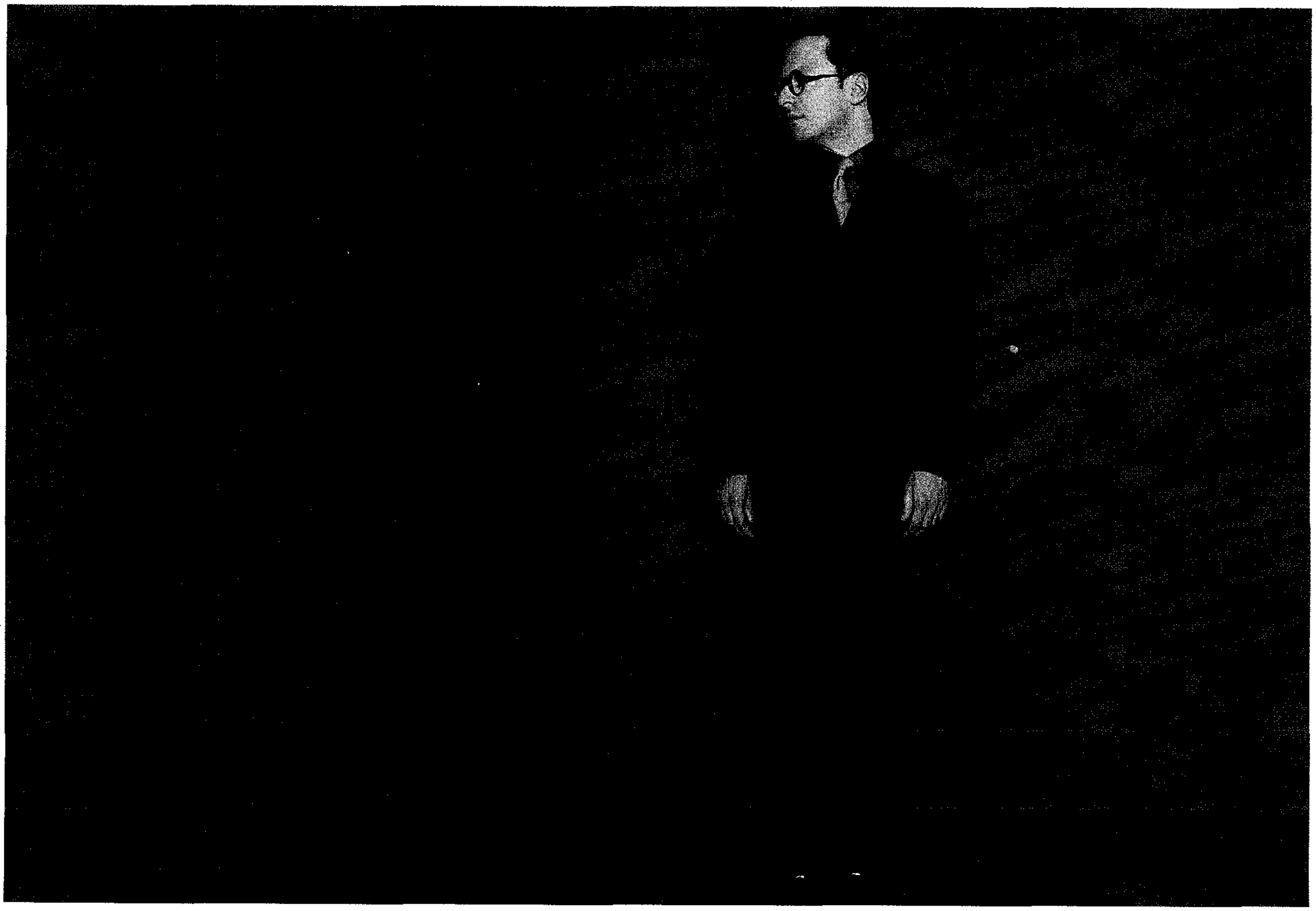
Following Suit

The story of one man's battle against deep-seated ambivalence, sullen shopboys, and anatomical destiny in his quest for the perfect Prada. **By Wayne Koestenbaum**



It's a man's world: The author—buffed, coiffed, and properly suited.

ALL MY LIFE, I'VE AVOIDED SUITS—UNTIL NOW. ■ THE LAST TIME I wore a suit was at a piano recital in college, twenty years ago, before the days when classical musicians performed in caftans and leather. A sartorially sophisticated classmate, who had a stockbroker father and understood masculinity's fine points, helped me buy the suit: She led me through the Cambridge Shop's complexities and told me, when the tailor asked, that I definitely wanted cuffs. I wondered whether she divided the world into men with cuffs and men without; she'd once told me that she believed men who wore boxers were sexually repressed, while men who wore briefs were not. ■ When she saw me in the purchase, I think she was impressed by my resemblance to men. It was a blue, boxy suit, of which I quickly grew ashamed.

Photograph by James Smolka.

■ WHEN I DROP OFF SOME CLOTHES FOR mending at the dry cleaner's, the tailor says, "Your clothes are . . . delicate. Are you an actress?" She corrects herself: "Actor?" This was a slip of the tongue, not of the senses.

"No," I say. "A writer."

The new information does not impress her. "I appear in public a lot," I continue, trying to explain my clothes. "Lectures."

"Oh, I see," she says. "In public. Right." The word *public* justifies the shininess of the overcoat whose sleeves I've paid her to raise.

■ "WHAT DOES YOUR PRESENT OUTFIT EXpress?" asks the magazine editor with whom I am discussing the eloquence of clothing. "Sex?"

"No. Not *sex,*" I say. "Attenuated consciousness."

I mean: *stretched* mindfulness.

I am wearing leather pants and a tight sweater. They don't signify sex appeal. They merely indicate that I am paying attention.

■ 1981: MY PRIZE POSSESSION WAS A PINK sport coat, Polo, bought for a song at Filene's Basement. I loved the way its pink was infused with white. I wore it to an interview for a teaching position at a yeshiva. No disparaging comment from the rabbi, who gave me the job.

Three years later, in graduate school, I wore it to my oral exam. A professor who specialized in Henry James asked, "What would Emerson have said about your pink jacket?"

I pattered about Emerson's essay on circles, then moved to *The Scarlet Letter.* I implied that any friend of Emerson's would have known how to read my pink jacket.

Now I'm trying to decide: Do I care more about clothing or about literature?

There isn't a great difference. I respect clothing because it *is* literature. I want each new item of clothing to bring me closer to a state I won't call feminine, though it certainly isn't masculine either—a condition of explosive repose. This repose is difficult to explain, and impossible to see, but I know it when I am wearing it.

■ 1984: AT A NOW-DEFUNCT BOUTIQUE called Ben's Village, I bought a pair of cotton tropical-print unisex pants that I named "fish pants" because blowsy fish swam on them in wallpaper patterns.

A friend had advised, when I'd told him there was no room in my life for fish pants, "Change your life to fit the pants."

I wore the fish pants to *Ivanhoe* and *Jane Eyre*—a Liz Taylor double feature—at the Public Theater. I wanted to be stared at, but I also wanted to be admired, not as a fool but as a fashion radical. I liked declaring my onlookers to be people in the radius of fish pants, people who must accommodate the spectacle of fashion diversity.

For a long time, I've known that I care more about fashion diversity than about sexual diversity, or, rather, I consider sexual liberation to be a subset of fashion liberation.

■ AT A GOOD FRIEND'S WEDDING, I WAS THE only man in separates. (Blue jacket, black pants: not a suit.) The other men in the room looked like attorneys; I was the accused. My body hummed: Off-kilter, violating unspoken dress codes, I was a blurted-out obscenity or nonsense syllable, a case of fashion Tourette's.

Tired of the vibrations produced by separates, I decided I wanted a suit that would give me the virtues of Sean Connery and Audrey Hepburn, if their separate qualities could be amalgamated: leanness, aggression, anonymity, and the sleekness of a sedan's or sports car's fins.

■ LAST SEPTEMBER AT A VAST DEPARTMENT store, a kind salesman led me through the many boutiques and told me, sighing, that there were no suits of the kind and size I sought—small, untraditional, strange, and yet manly withal. He whispered, "You need Prada," and told me that he would be working at the new Prada store, due to open soon. He promised to call me.

B.P. (Before Prada) Koestenbaum, circa 1995.

Here was a new variety of human affection—fashion friendliness. Fashion is reputed to be a bitchy maelstrom, but I think people involved with fancy clothes are sweet to one another, though they may snub those who pretend indifference to the seductions of high-end apparel.

■ I SAW ISAAC MIZRAHI, OR HIS LOOK-ALIKE, in a pinstriped suit, walking down West Broadway. I took this glimpse to be an omen, as if a fortune teller had said, "In the New Year, you will see Isaac Mizrahi on the street. You will buy a nice suit and find happiness."

■ I TELEPHONED SEVERAL BOUTIQUES TO ASK whether they carried Thierry Mugler suits. Most stores reacted with muted disdain. "We don't carry Mugler," said a clerk at a luxe site; she seemed to be speaking into a toy telephone at the other end of the ocean, so overwhelmed was her denial by the tidal noise of the store in heat.

At another emporium, a salesman winked as he agreed to put a reduced-price Armani suit on hold. The wink meant either that he knew we were two gay guys doing our kind of business in an environment that passed as straight and yet produced gay thrill and meaning—or else that he knew I'd never come back for the suit. I never did. But I keep his wink with me at all times.

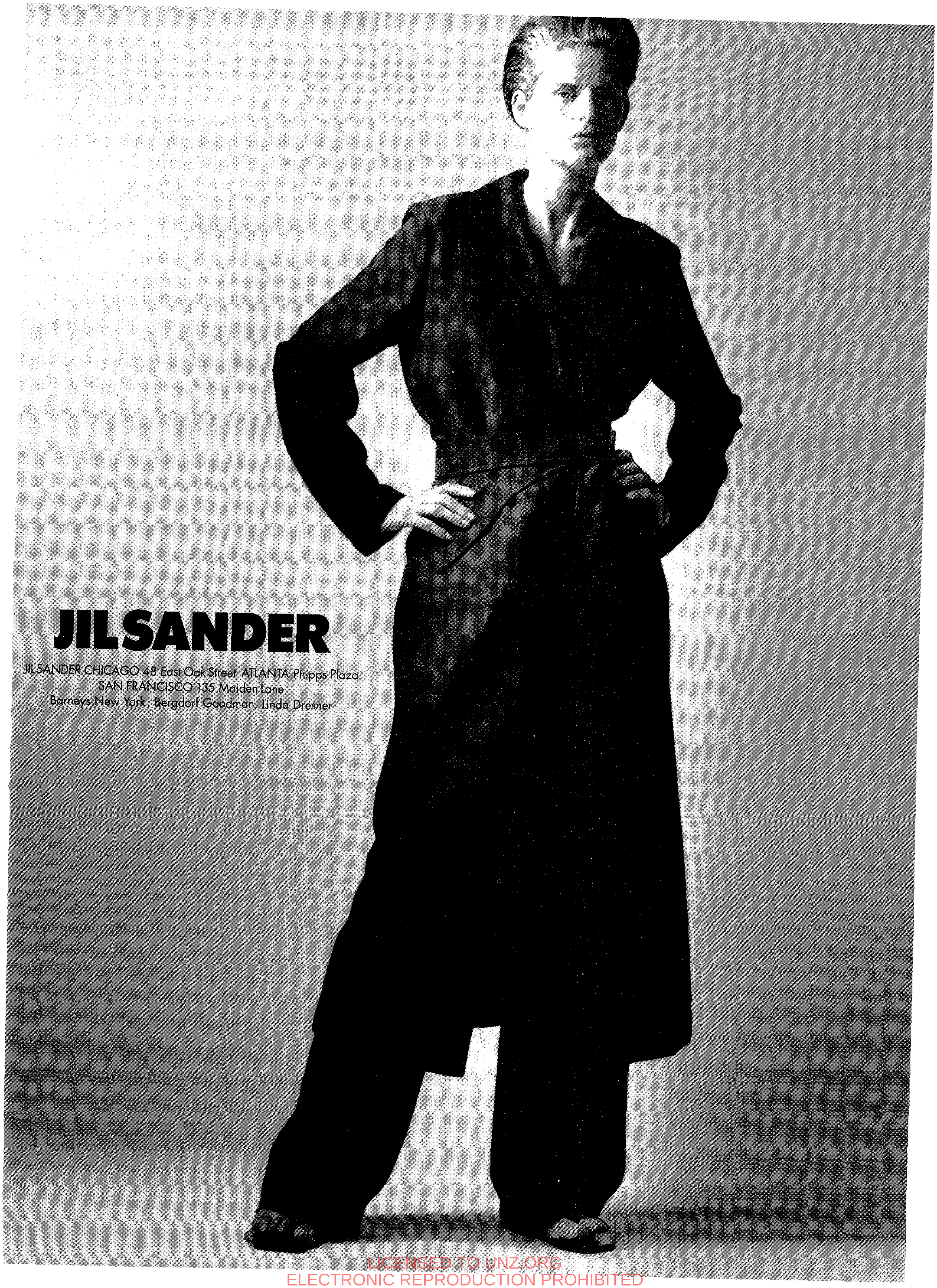
At Brooks Brothers, a salesman winked at me when I tried on a blue oxford-cloth shirt. Either I looked decent in blue or it was fishy for a guy like me to be shopping at Brooks Brothers.

■ THE MORNING THE PRADA STORE WAS born, my kind salesman called me to say that there was one black suit, of the kind I sought, in my size. He could hold it for only a short time.

Here was the beginning of something high-minded and true, though it was also a relationship (the suit and I) soiled by commerce. Uptown in the pouring rain, I could find neither the store nor a pay phone to call information. Tactlessly, at Calvin Klein I asked a handsome man who worked the door whether he could show me the way to Prada, and he misdirected me, pointed south. I bought a newspaper and looked in vain for a Prada ad. Why didn't the damn store advertise on its opening day, to aid lost customers?

When, by chance, I finally arrived, the store was alive with a vague, symphonic sense of exclamation, as if garments, customers, and staff were daffodils moving under the pressure of a strong gale.

Photograph by Imke Lass.



JILSANDER

JIL SANDER CHICAGO 48 East Oak Street ATLANTA Phipps Plaza
SAN FRANCISCO 135 Maiden Lane
Barneys New York, Bergdorf Goodman, Linda Dresner

It took me a couple of hours to buy my suit. I tried it on; I wandered around the floor and watched other, more confident shoppers. A woman who looked like Miuccia Prada appeared in the shoe department. By then, my salesman had abandoned me; he paid closer attention to a barrel-chested blond (certainly a model) whose haircut resembled the modified shag of a guy I knew who inflicted kinky scenarios on his unwilling lover. I watched the model look in the mirror. He assessed himself with prolonged, professional glances.

I spent so much time lounging around in the suit before deciding to buy it that the staff removed my street clothes from the changing room. They apologized afterward but implied that I had taxed the store's patience.

"I wanted a suit that would give me the virtues of Sean Connery and Audrey Hepburn...leanness, aggression, anonymity, and the sleekness of a sports car's fins."

The four-buttoned suit that I finally bought was composed of nylon and spandex. I love its high gorge. Not much room for a tie. Just a tiny V of shirt, up near my neck, where the two lapels part.

Under the arms, the suit is narrow, which makes me feel happily straitjacketed, mummified.

I like the sound of pant fabric rubbing against jacket, and the sound of the two pant legs rubbing when I cross them.

The magic of the suit is not its visibility but its power to grant invisibility. I enjoy this new state of not being seen. In my suit, I can sit in public places (especially hotel lobbies) and pass muster but also avoid notice. Spandex sheen makes every imagined or real insult slide off me.

The compromise I've struck with the world of men's clothing is to accept the category (suit) but to insist on wearing versions that have been passed through female scrutiny and care (Miuccia's eye).

I must work a little harder to praise the suit, before it is too late. Already I feel sorry for the suit, in anticipation of its obsolescence. I can imagine the time when I will look back on it and think it pathetic: It will be dust-stained from having hung so many seasons, unworn, in the closet. Already I envision the death of the suit.

■ "DESCRIBE YOUR SUIT," SAYS THE ELEgant photographer, a man with the pretty face of a slacker and a serene focus on his task, which is, at the moment, to take my picture.

"I can't describe the suit, but I can say what I feel like when I wear it."

"Start there."

"I feel like a stretch limo making a U-turn on 57th Street."

I try again. "In the suit, I feel like I'm moving in two directions at once, backward and forward. I get the advantages of both. I glide like a lady, but I also have a respectable, pork-'n'-beans solidity."

The photographer is not really paying attention, but I inwardly continue: "I feel I am swathed in taffeta. Vera Wang. Has anyone notice the similarity between men's suits and women's ball gowns? One sea of fabric. Notice how the light shines off me." In the suit, I walk toward the large window, which looks onto nameless lofts. I say, "Seen from the right angle, the black fabric, which is spandex, looks silver." The photographer makes no effort to see the fabric from the silver angle.

■ I WEAR THE SUIT WHEN I VISIT A FRIEND, an ethereal woman I've known for twenty years. I have described my suit in advance of our meeting. Now she sees the suit and compliments it—she has no choice; I will excommunicate her if she doesn't. I am afraid that she is glad that I've begun to dress in a gender-appropriate fashion. I say, "I worry that you're happy that I've come to terms with my masculinity quote-unquote."

She says, "Why do you think that?" Her profession: psychoanalyst.

She is wearing a lovely little black dress. She is a well-dressed psychoanalyst. Her only fashion error was a doubtful pair of rain boots in 1978. Admittedly, she wore them on a very rainy day.

She brings out a box and exclaims, "Let me show you my new shoes!" A pair of black pointy lace-up boots. I question her excitement about the purchase, though I realize I can't parade my Prada enthusiasm without letting her reciprocate.

■ YOU NEVER KNOW WHEN YOU MIGHT bump into Beverly Sills. I once saw her take an elevator at the New York State Theater: She was wearing a floral dress reminiscent of Laura Ashley. I was wearing my summer opera outfit—white jeans and a brown-and-red-checked madras cotton sport coat bought at a flea market.

At the airline check-in gate for a morning flight from Detroit to New York, I see Beverly Sills again. Luckily, I am wearing my Prada suit. While we wait to board, I stare at her—not impolitely—and she smiles. I hope she notices the suit. I hope she is smiling at me not because I am part of the human comedy but because I seem a man in a pleasant-looking suit.

She sits in first class, first row. Where she belongs.

At La Guardia, after the flight, I follow her off the plane; she drops postcards in the mailbox. *What an efficient woman,* I think.

■ TIME TO DRY-CLEAN THE SUIT: IT SMELLS of curry and cigars. The young man who works at the cleaner's does a Superman imitation—"It's a bird, it's a plane!"—when I enter in a shiny black overcoat. He shouts, "A movie star!" Maybe he seriously thinks I resemble a movie star, but more likely he recognizes my aspirations and is mocking them.

Unfortunately, he has misplaced a ten-pound bag of my dirty white underwear and socks. I tell him, "It was just underwear, but I wouldn't mind getting it back."

The underwear never materializes. Some of the load had been Calvin Klein. I replace it with Fruit of the Loom.

When I pick up my suit from the dry cleaner's, the tailor, who once mistook me for an actress, tells me she is sad. Her husband is in the hospital: heart trouble. As we talk, she is removing lint from a fur-trimmed coat—her own—hanging from the rack beside the cash register. I compliment the coat and she says it disappoints her, though she bought it at a fine store.

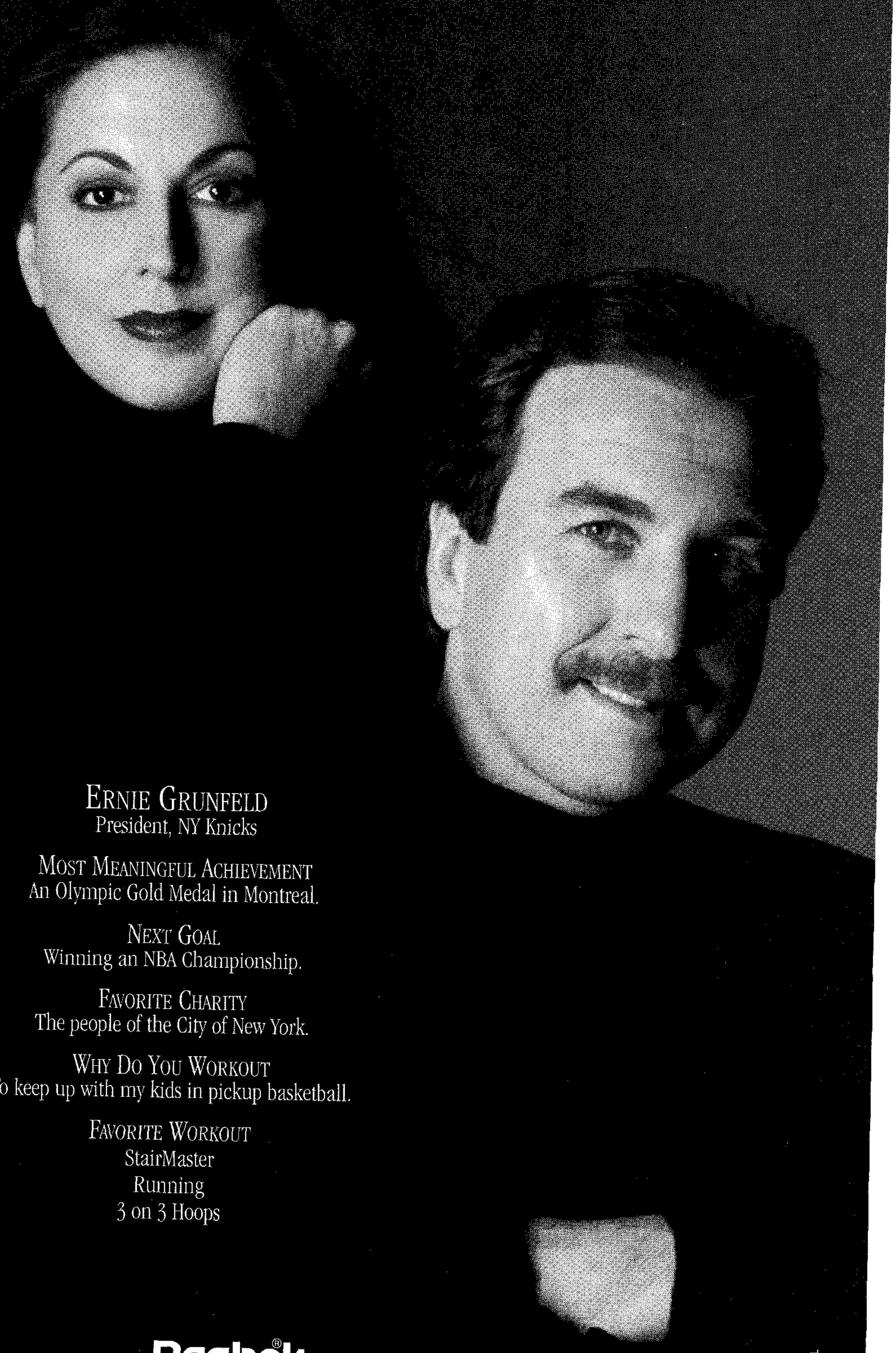
She vigorously removes the lint with a roller brush.

Beside her sewing machine is a full-length mirror. I look in it while I wait for my suit to be brought from the automatic rack of hangers that snakes through the shop. I look much better in her mirror than I do in my own mirror at home. My favorite moments of self-examination happen at the dry cleaner's. What this fact reveals about my moral character I don't know, though I suspect that the revelation is not flattering. ■

Spring Fashion Issue

Text for "What's the Big Idea?" "Modern Man," "Mixed Signals," "Chicago," and "Most Wanted" by **Alix Browne.** Fashion Assistants: **Michelle Crowe, Samantha Hill, Kelly Goodwin, Jessica McCannon, and Mona C. Norremo.**

OUR MEMBERS KNOW WHY THEY BELONG.



LINDA BEAUCHAMP
President, Donna Karan Menswear

MOST MEANINGFUL ACHIEVEMENT
Holding my own in a menswear world and surviving the pace of the 90s.

FAVORITE PURSUIT
Trying to create a simpler way of life.

NEXT GOAL
To retire in comfort and harmony with nature.

WHY DO YOU WORKOUT
Peace of mind, body and soul.

FAVORITE WORKOUT
Anything spiritually enhancing!
Sauna
Jacuzzi
Paul Labrecque massage

ERNIE GRUNFELD
President, NY Knicks

MOST MEANINGFUL ACHIEVEMENT
An Olympic Gold Medal in Montreal.

NEXT GOAL
Winning an NBA Championship.

FAVORITE CHARITY
The people of the City of New York.

WHY DO YOU WORKOUT
To keep up with my kids in pickup basketball.

FAVORITE WORKOUT
StairMaster
Running
3 on 3 Hoops

Reebok®

SPORTS CLUB/NY

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TIMOTHY WHITE

Pe

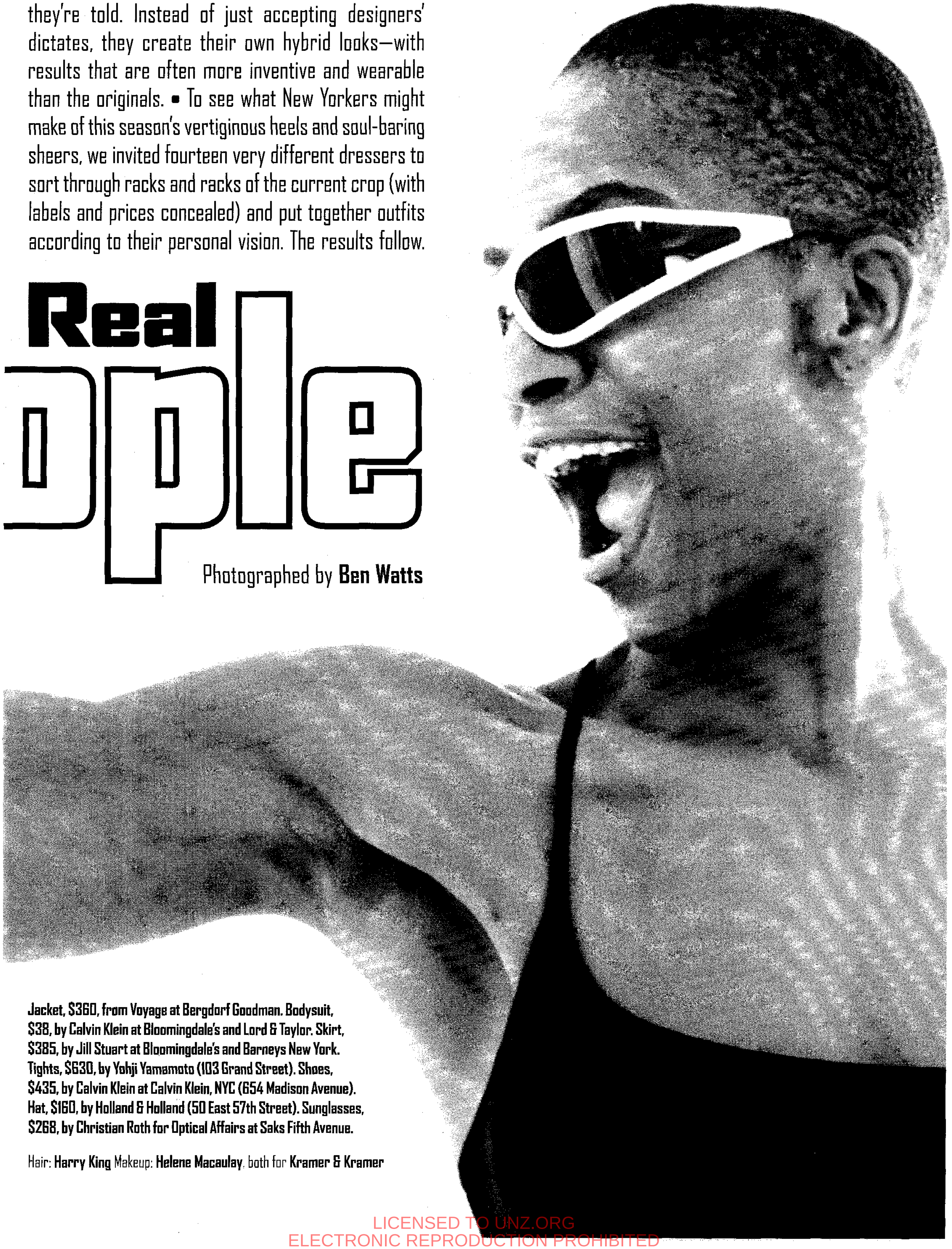
PAMELA SNEED
Poet and actress, 32

“I have to look like I’m grounded on earth but be able to translate that into a SoHo–East Village code. And my look is sort of androgynous. I like to have the power of men’s clothes, with the elegance of the women’s clothes. But I’m not trying to pass; I’m trying to explore the boundaries of femininity.”

Fashion consumers consistently refuse to do as they're told. Instead of just accepting designers' dictates, they create their own hybrid looks—with results that are often more inventive and wearable than the originals. • To see what New Yorkers might make of this season's vertiginous heels and soul-baring sheers, we invited fourteen very different dressers to sort through racks and racks of the current crop (with labels and prices concealed) and put together outfits according to their personal vision. The results follow.

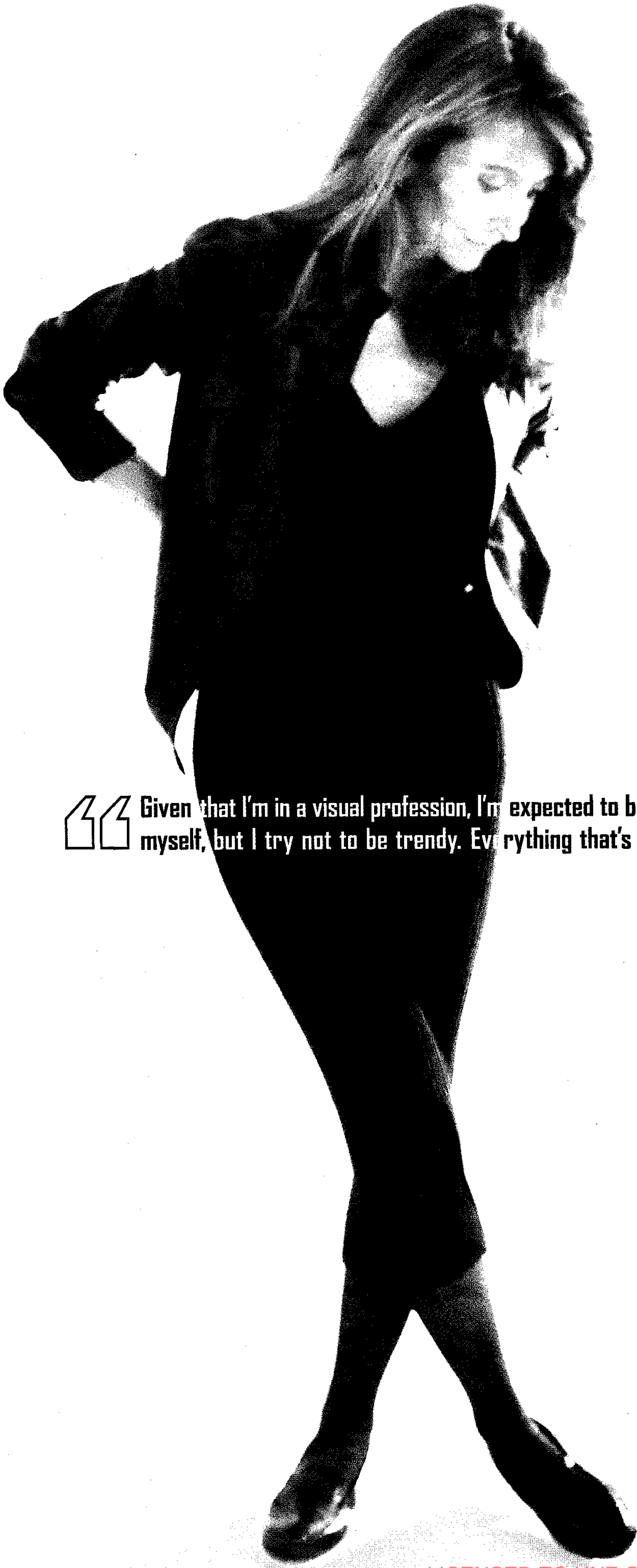
Real ople

Photographed by **Ben Watts**



Jacket, $360, from Voyage at Bergdorf Goodman. Bodysuit, $38, by Calvin Klein at Bloomingdale's and Lord & Taylor. Skirt, $385, by Jill Stuart at Bloomingdale's and Barneys New York. Tights, $630, by Yohji Yamamoto (103 Grand Street). Shoes, $435, by Calvin Klein at Calvin Klein, NYC (654 Madison Avenue). Hat, $160, by Holland & Holland (50 East 57th Street). Sunglasses, $268, by Christian Roth for Optical Affairs at Saks Fifth Avenue.

Hair: **Harry King** Makeup: **Helene Macaulay**, both for **Kramer & Kramer**



EMANUELA FRATTINI MAGNUSSON

Architect, 37

> "Given that I'm in a visual profession, I'm expected to be visually aware in terms of how I present myself, but I try not to be trendy. Everything that's elegant has to do with comfort and ease."

Knit dress, $750, by Rebecca Moses at Bergdorf Goodman, Linda Dresner, and Janet Brown in Port Washington. Shirt, $750, at A.P.C. (131 Mercer Street). Shoes, $245, by J. P. Tod's at J. P. Tod's (41 East 57th Street) and Saks Fifth Avenue.

DAWN UPSHAW
Soprano, 36

> "I've heard comments from people that 'You're such an ordinary girl, you don't seem like a diva.' Ideally, I wish that clothes jumped out at me and said, *Yes! this is really Dawn!* But in a way, I'm still searching."

Cardigan, $1,205, to order at Malo (791 Madison Avenue). Pants, about $460, at Issey Miyake (992 Madison Avenue) and Neiman Marcus. Watch, $375, by Tiffany & Co.

JUDITH LEWIS
Rabbi, 42

> “I have to dress as professionally as my congregants. If I walk into a meeting of business people wearing suits, my clothing's got to fit in. And you have to think of me at funerals and cemeteries. *Half my congregation won't even recognize me!*”

Pinstripe jacket, $925, by MaxMara at MaxMara (813 Madison Avenue), Bergdorf Goodman, and Saks Fifth Avenue. Sweater, $845, by Lucien Pellat-Finet at Barneys New York and Janet Brown in Port Washington. Skirt, $120, by Susan Lazar at Bloomingdale's, Henri Bendel, and Intermix New York (125 Fifth Avenue). Shoes, $540, by Miu Miu (100 Prince Street).

MARIANNA VADUKUL
Promotions coordinator, 27

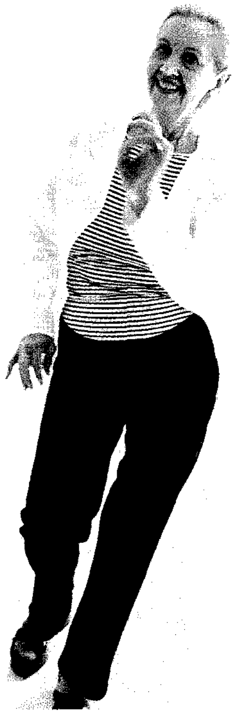
“I like to play, depending on the mood I'm in. I can go conservative, but at the same time I like things that are wild—I get sick and tired of the usual conventions. And I've always adored hats. If you go with something simple, the hat makes the whole thing.”

Dress, $860, by Yohji Yamamoto at Barneys New York and Yohji Yamamoto. Shoes, about $500, by Gianni Versace (647 Fifth Avenue). Hat, $330, by Stephen Jones, to order at Neiman Marcus. Hair by Keith Carpenter. Makeup by Mary Wiles.

CANDIS CAYNE
Performer, 24

> “I have a different attitude with different clothes. I'll be in a butch mode, and then all of a sudden wear really feminine dresses. Basically, I just wear what I want to wear and that ends up being fashionable.”

Dress, $542, by Jean Colonna at If (470 Broome Street). Shoes, $455, by Manolo Blahnik (15 West 55th Street). Hosiery, $13.50, by *Donna Karan at* Bloomingdale's and Macy's.



BEA BODENSTEIN

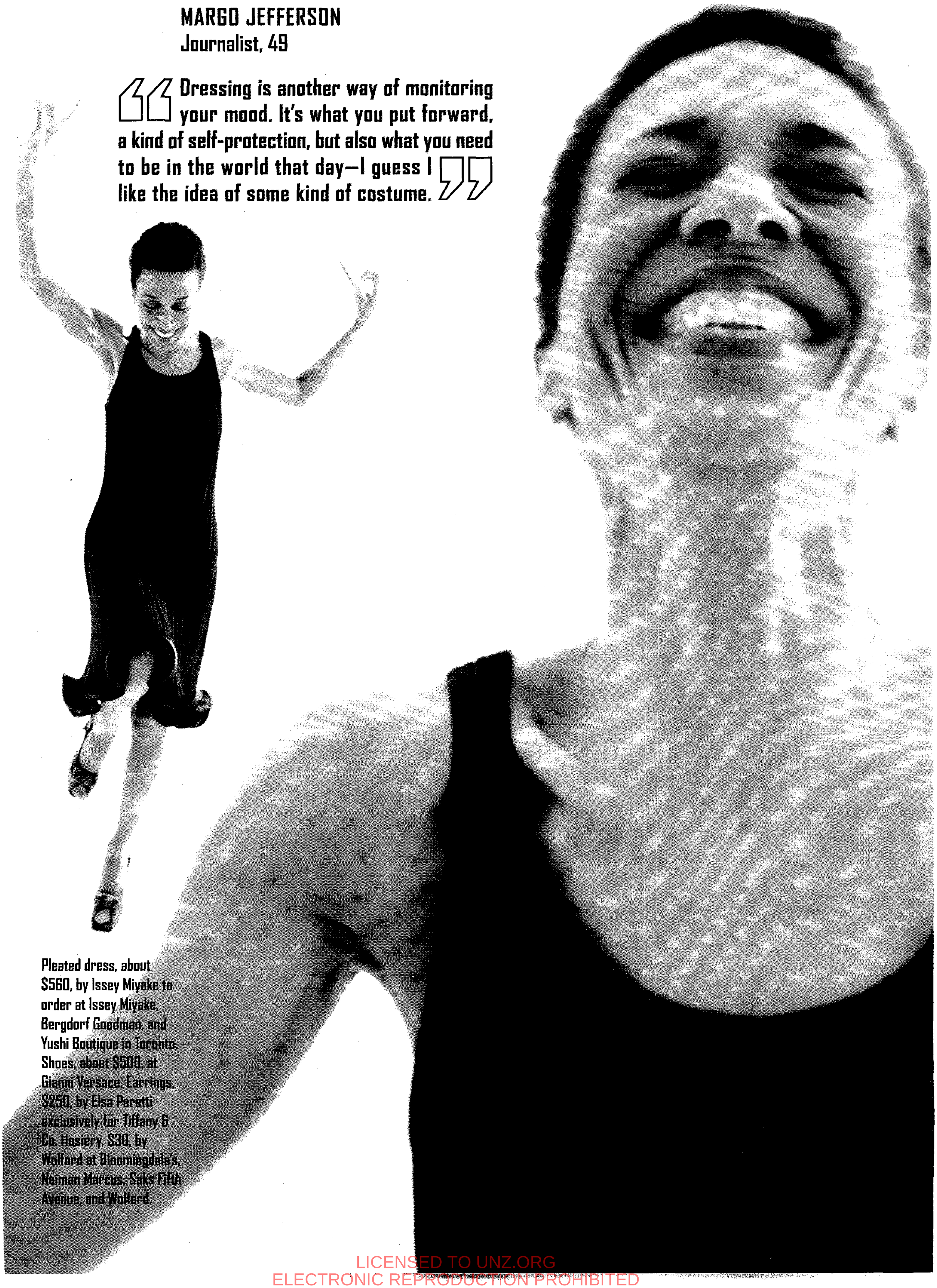
Clutter-control consultant, 73

> “If I could afford it, I would wear thousands of dollars of understatement.”

Suit (pants not shown), $2,340, by Jil Sander at Jil Sander in Atlanta and Linda Dresner in New York and Birmingham, Michigan. Shirt, $165, by MaxMara at MaxMara in New York and Manhasset. Pants, $555, by Ferragamo (661 Fifth Avenue). Shoes, $375, by MaxMara at select MaxMara stores.

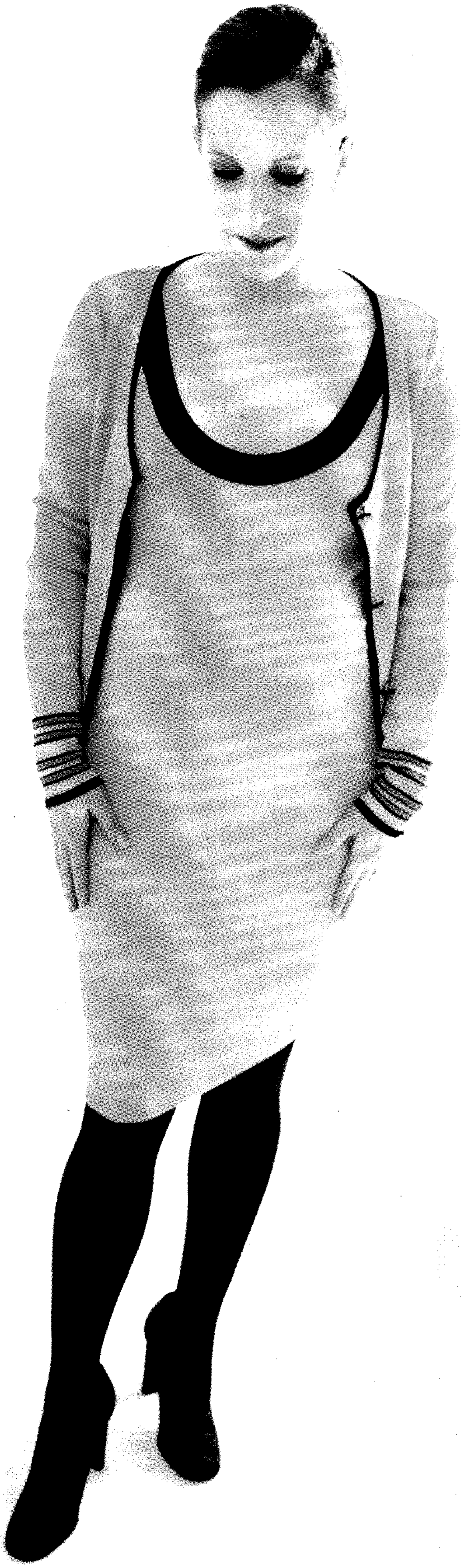
MARGO JEFFERSON
Journalist, 49

“Dressing is another way of monitoring your mood. It’s what you put forward, a kind of self-protection, but also what you need to be in the world that day—I guess I like the idea of some kind of costume.”



Pleated dress, about $560, by Issey Miyake to order at Issey Miyake, Bergdorf Goodman, and Yushi Boutique in Toronto. Shoes, about $500, at Gianni Versace. Earrings, $250, by Elsa Peretti exclusively for Tiffany & Co. Hosiery, $30, by Wolford at Bloomingdale’s, Neiman Marcus, Saks Fifth Avenue, and Wolford.

Dress, $510, and jacket, $585, by Ungaro at Emanuel Ungaro Boutique (792 Madison Avenue). Shoes, $500, at Gianni Versace. Stockings, $8, at Motherhood Maternity shops. BELOW: Sweater, $585, by Yohji Yamamoto at Barneys New York and Yohji Yamamoto. Hair by Keith Carpenter. Makeup by Mary Wiles.



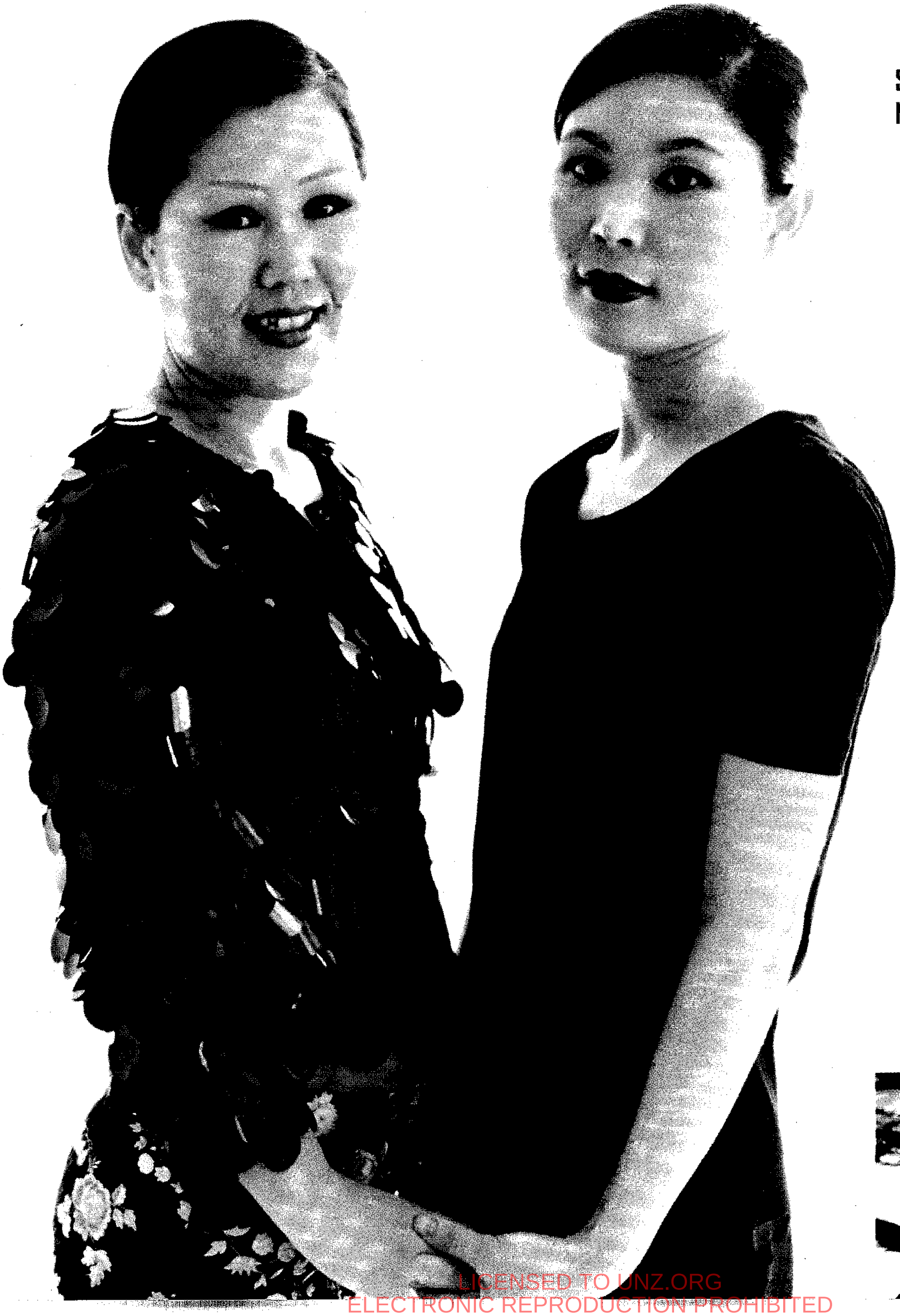
LORRE ERLICK BRENNER
Publicist, 35

"Being pregnant, I feel more limited in the way I can express myself, because of course most of the things I really love I just can't wear. But I don't think I've really let it affect my style."

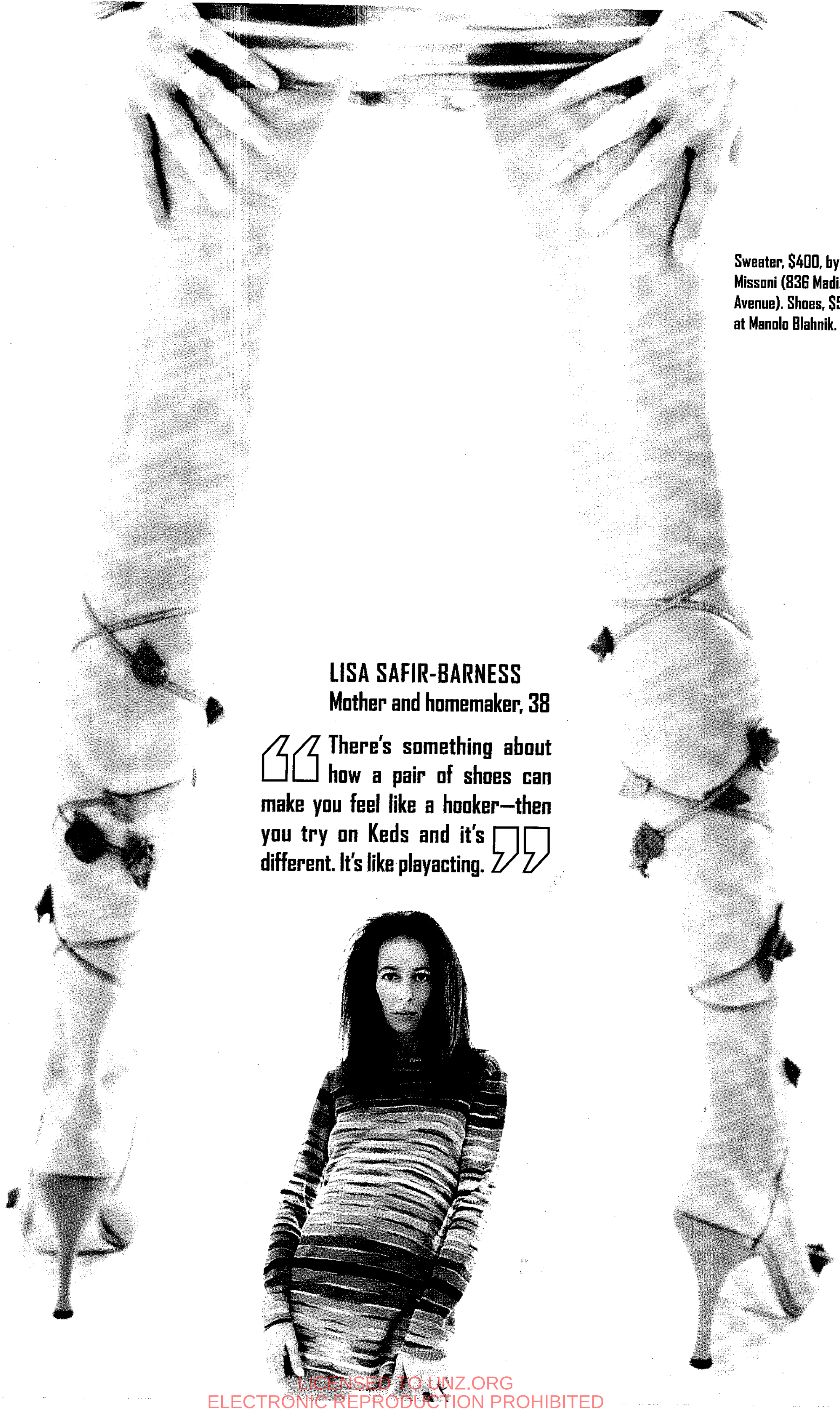
HAYA ZAREMBSKI
Mother and student, 31

“I dress just like American women do. Even if I put jeans on, the top has to be something sheer. Jeans and a nice tight top, because it shows your . . . it makes you look younger. If it's okay, I'll wear really dressy things even in the day—like on soap operas.”

SOON IN LEE
Manicurist, 30



HAYA: Sweater by Sonia Rykiel. Pants, $2,660, by Dolce & Gabbana at Bagutta. Sandals, $130, by Jill Stuart at Scoop New York (532 Broadway) and *Fred Segal in Los Angeles.* **SOON:** T-shirt dress, $550, by Helmut Lang at Charivari, Saks Fifth Avenue, and L'Animale in Englewood, New Jersey. Shoes, $75, by Inca at Calypso Saint Bart (280 Mott Street).



STEPHANIE: Jacket, $2,075, by Chanel (15 East 57th Street). Shirt, $735, by Ferragamo. Pants, $320, by Joan Vass at Bergdorf Goodman and Henri Bendel. Shoes, $490, by Christian Louboutin at Saks Fifth Avenue and Neiman Marcus. Bracelets, $252 each, by Daniel Swarovski at Saks Fifth Avenue. CHRISTINA: Dress, $9,575, by Chanel, to order at Chanel. Coat, $1,900, by Sonia Rykiel at Sonia Rykiel in New York, Palm Beach, and Chicago. Bag, $16.50, at Old Navy Clothing Co. Sandals, $375, by MaxMara at select MaxMara stores.

STEPHANIE FRENCH
Corporate philanthropist, 46 (Mother)

CHRISTINA HOUGHTON
Seventh-grader, 12 (Daughter)

“SF: Sometimes we shop together. It makes me very aware of what the young girls are wearing.

CH: If she's looking at something and she's going to buy it and I don't like it, I'm like, *oh no*. But we have much, like, the same tastes.

SF: I try to encourage her own style. Of course, she just got a clothing allowance, so she can't afford any of this.

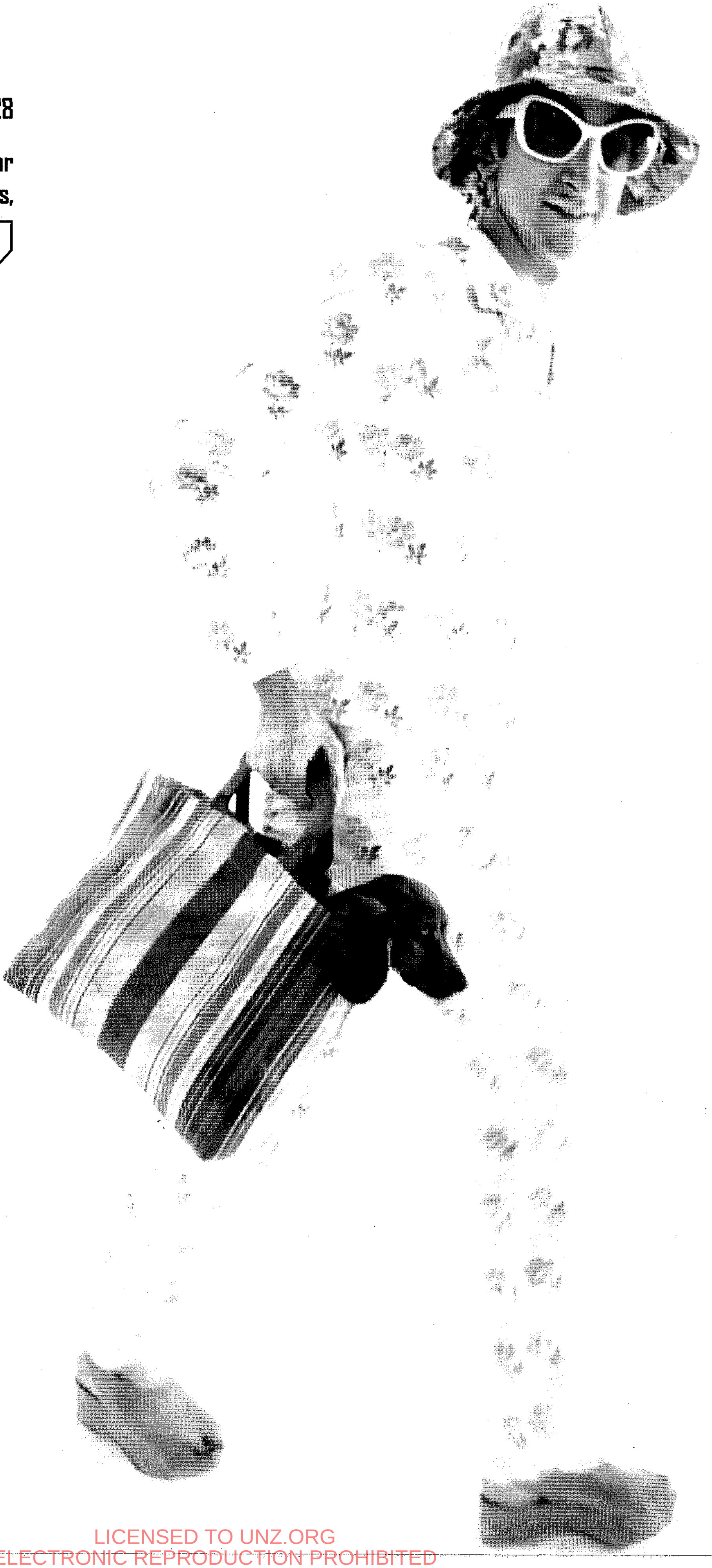
CH: I could try!

SF: That's a *lot* of baby-sitting, Christina.”

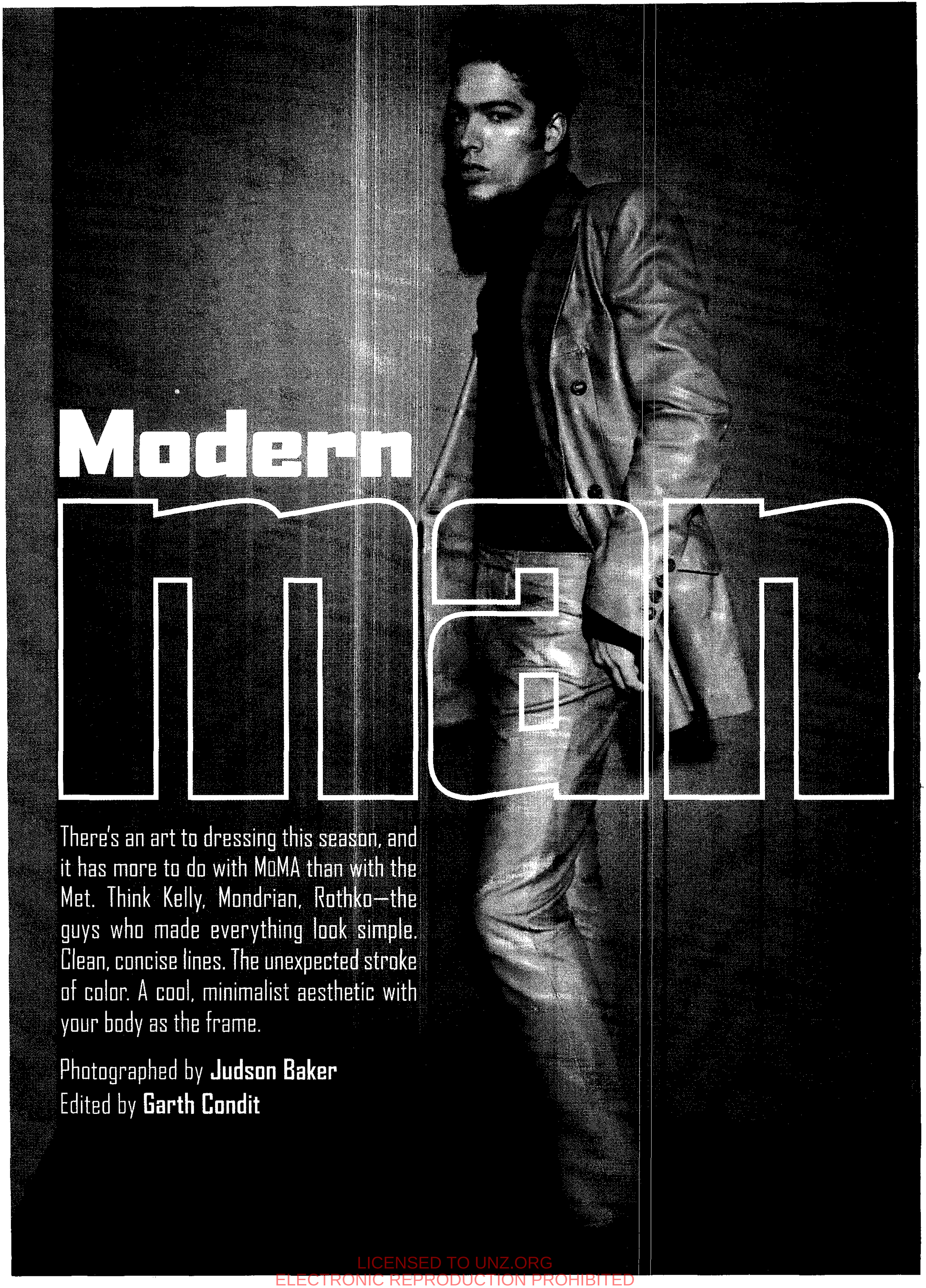
MICHAEL TODD BOYER AND MOUSTACHE

Photographer and auteur, 28

“It's the nineties, and I wear what's comfortable. Besides, my mother always told me Ungaro was 'the good stuff.'”



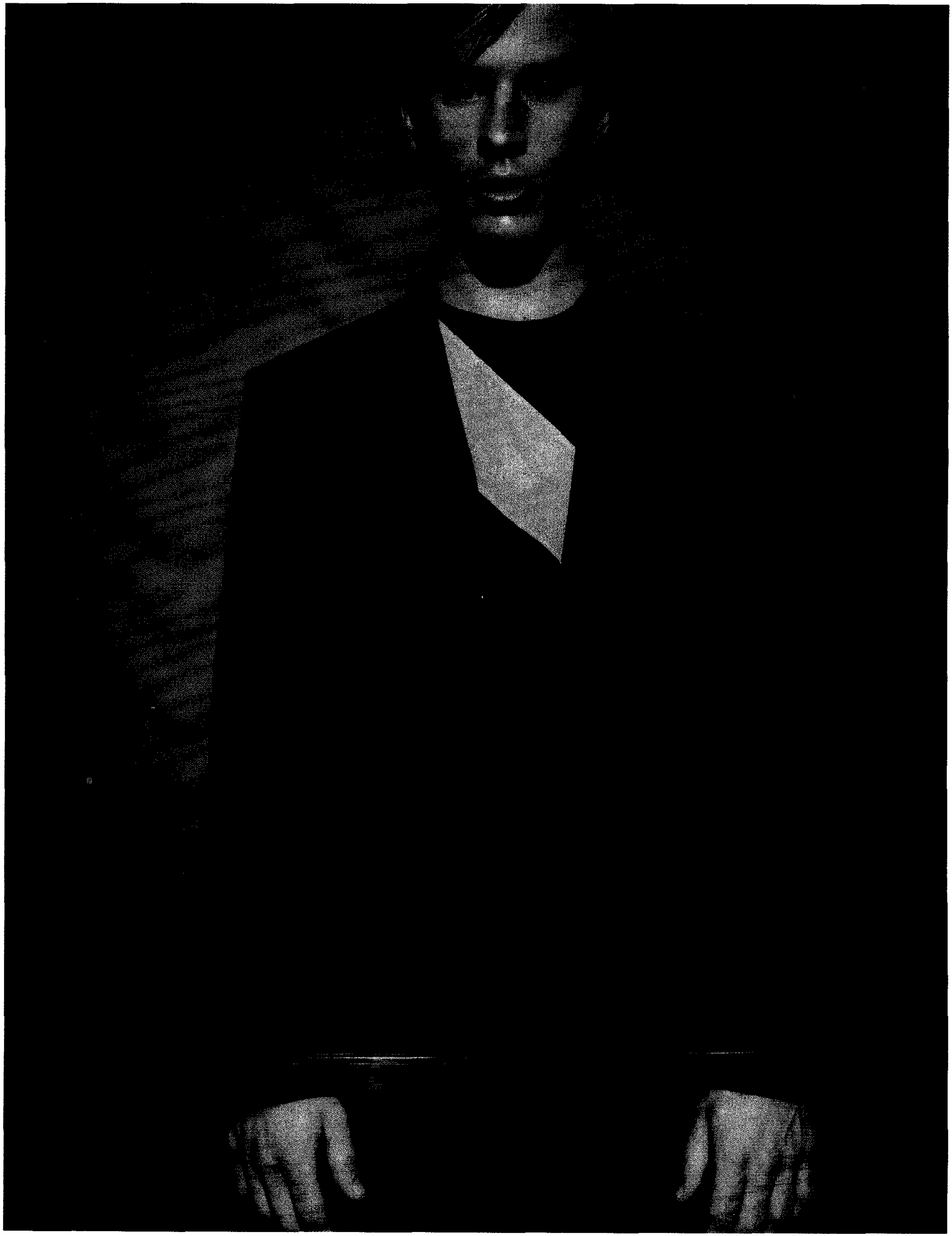
Jacket, $695, and jeans, $325, by Ungaro at Neiman Marcus and Saks Fifth Avenue. Glasses, $188, by Christian Roth for Optical Affairs at Bergdorf Goodman and Selima Optique (59 Wooster Street). Tote, $45, by Inca at Bliss Spa (568 Broadway). Shoes by Joan Vass. Hat, $65, by Princess FouFou at Intermix New York City (125 Fifth Avenue).



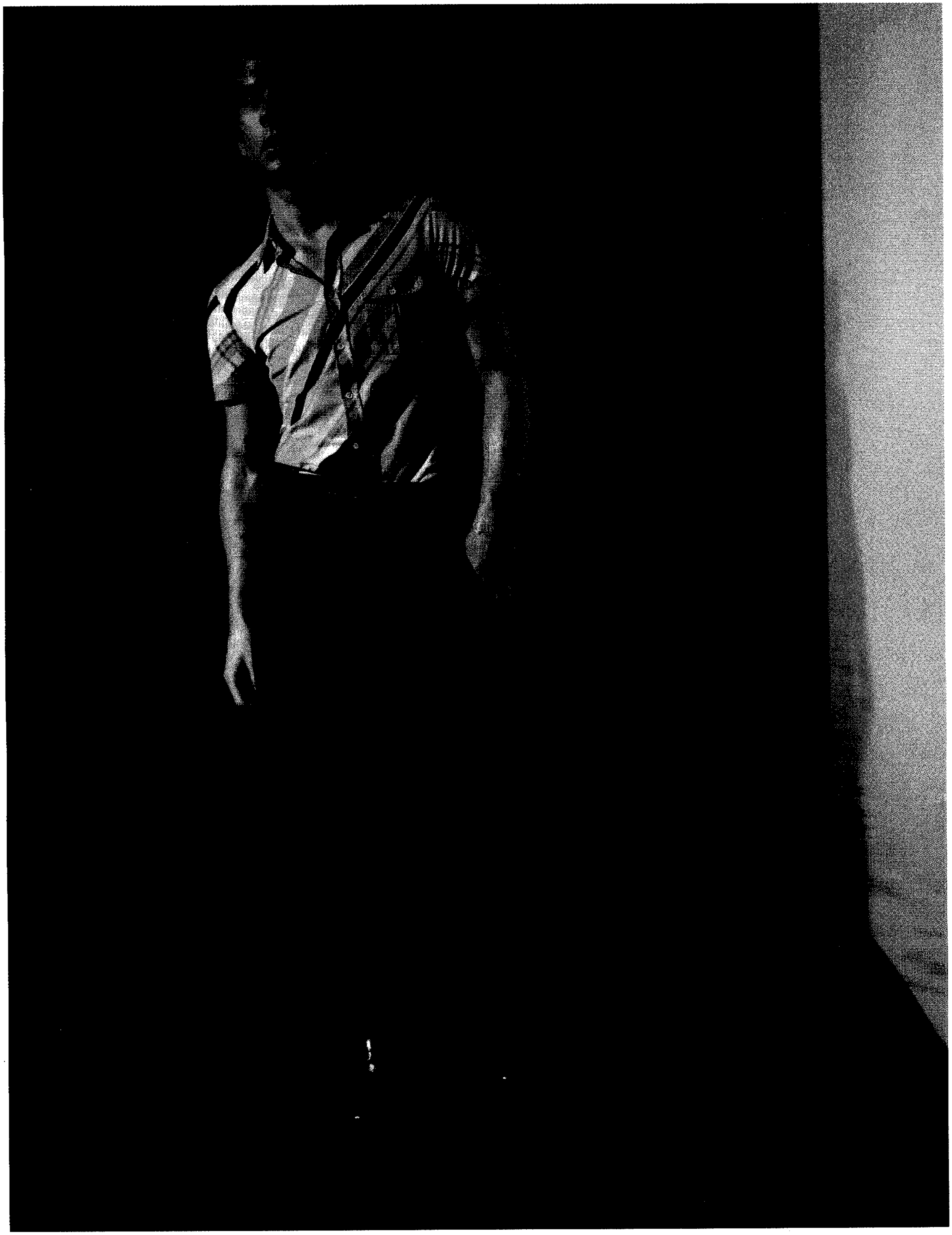
Modern man

There's an art to dressing this season, and it has more to do with MoMA than with the Met. Think Kelly, Mondrian, Rothko—the guys who made everything look simple. Clean, concise lines. The unexpected stroke of color. A cool, minimalist aesthetic with your body as the frame.

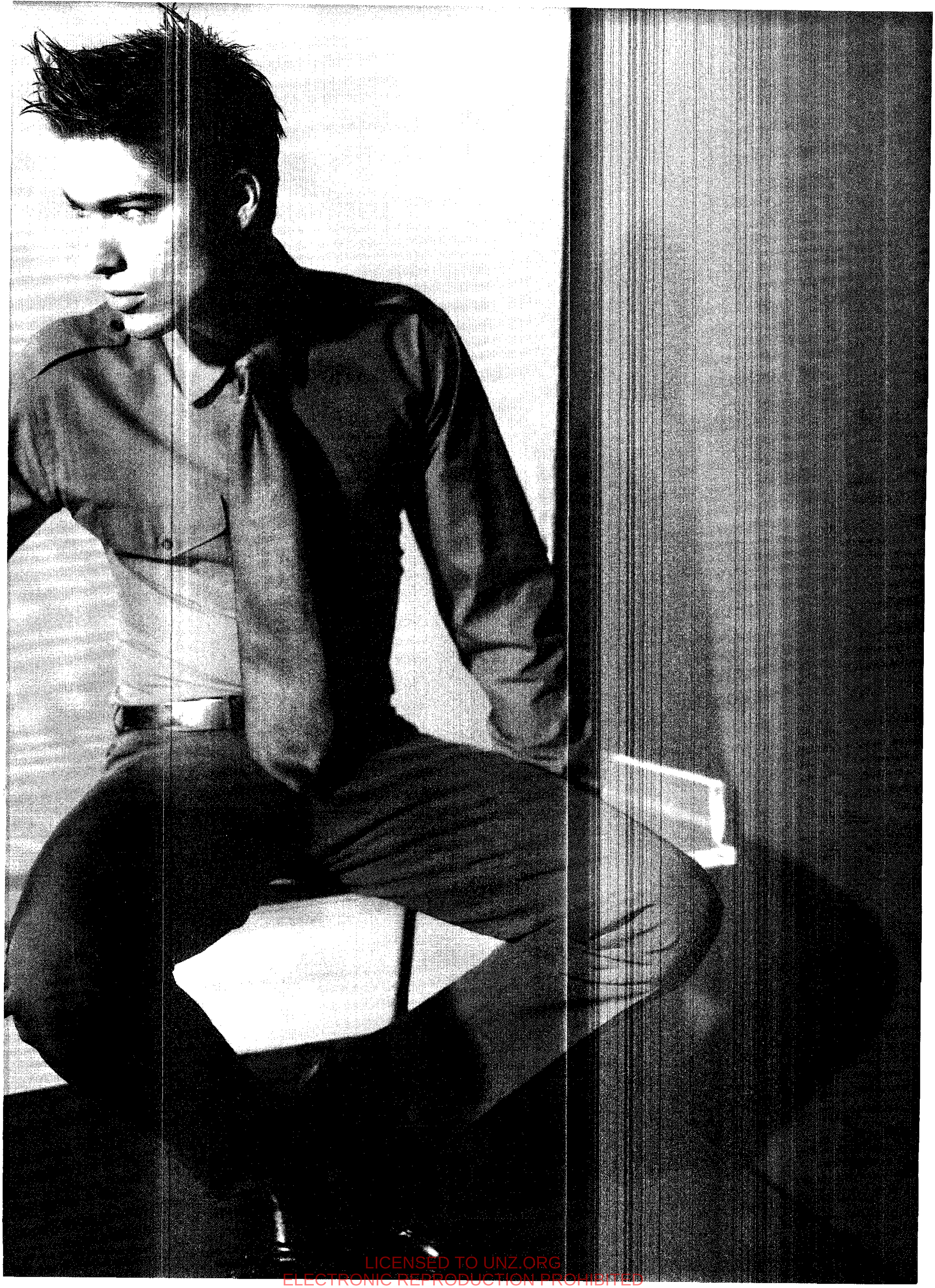
Photographed by **Judson Baker**
Edited by **Garth Condit**

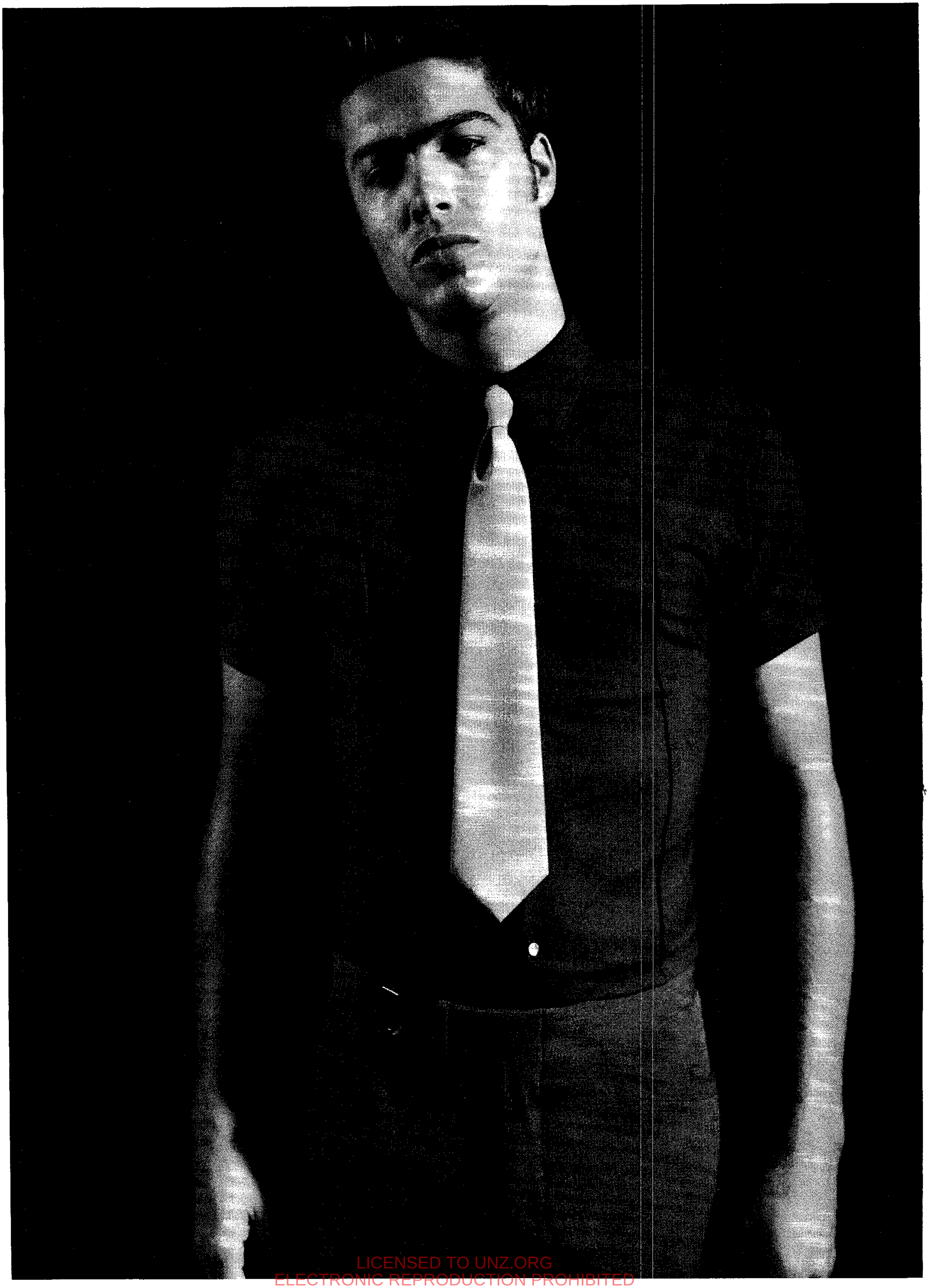


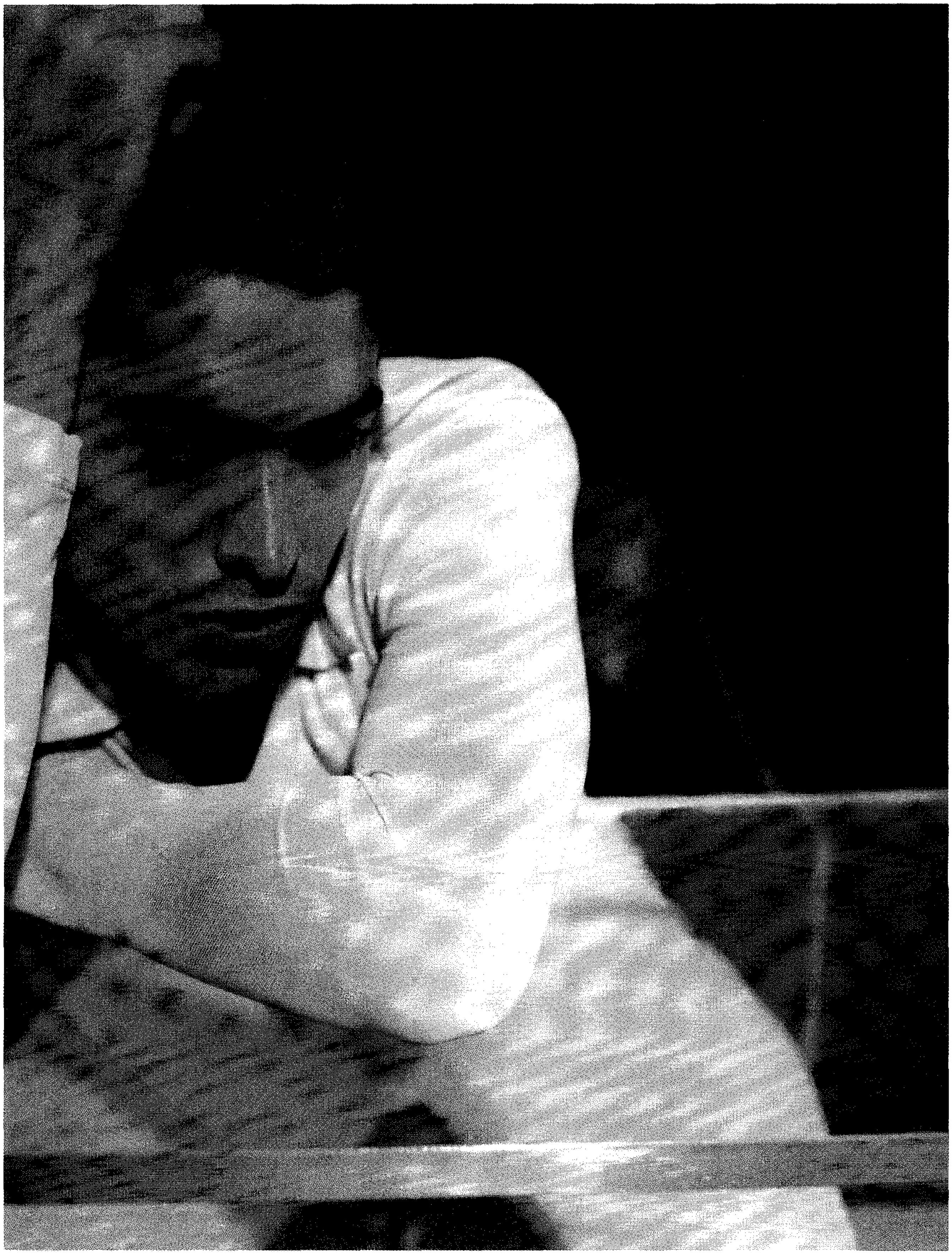
LEFT: Double-breasted Nappa leather jacket, $1,895, silk shirt with French cuffs, $395, Nappa leather pants, $1,195, and suede boots, $360, by Gucci (685 Fifth Avenue). ABOVE: Wool-and-spandex three-button jacket, $1,140, and pants, $545, by Helmut Lang at Bagutta (402 West Broadway) and Barneys New York. Sheer T-shirt, $200, by Helmut Lang at Charivari (18 West 57th Street), Saks Fifth Avenue, and Untitled (26 West 8th Street). Sash, $120, by Helmut Lang at Untitled.



ABOVE: Striped cotton shirt, $419, and belt, $195, by Dolce & Gabbana at Bergdorf Goodman and Saks Fifth Avenue. Wool-and-polyester pinstripe pants, $476, by Dolce & Gabbana at Charivari. Shoes, $480, by Prada at Prada, Barneys New York, and Bergdorf Goodman. RIGHT: Cotton military shirt, $200, satin tie, $84, stretch gaberdine pants, $360, belt, $164, and shoes, $480, by Prada at Prada, Barneys New York, and Bergdorf Goodman.







Grooming by Colleen Creighton for the Stephen Knoll Salon. Furniture from Art & Industrial Design Shop.

LEFT: Western stretch shirt, $250, pants, $275, by John Bartlett at Camouflage (141 Eighth Avenue). Khaki tie, $5, at Weiss & Mahoney (142 Fifth Avenue). **ABOVE:** Viscose shirt, $195, by Emporio Armani (601 Madison Avenue and 110 Fifth Avenue). Cotton-viscose pants, $515, by Giorgio Armani (760 Madison Avenue).

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Go Ask Alan

When fashion junkies go looking for a new fix, they end up at the Wooster Street emporium of SoHo style-maker Steven Alan. **By Steve Garbarino**

Designing women: Left to right, Wendy Mullin, Pixie Yates, and Sara Kozlowski flank Steven Alan outside his Wooster Street boutique.

STEVEN ALAN IS THE PATRON SAINT OF DOWNTOWN FASHION, AS Wendy Mullin can attest. Two years ago, Mullin was barely scraping along as a designer. Though her guitar-strap creations had struck a chord with the indie music scene, including Sonic Youth's Kim Gordon and Thurston Moore, her label, Built by Wendy, was about to go belly-up. ■ Mullin, 26, was selling out of a dark alcove in a SoHo record shop where she had been clerking to make ends meet. Then store owners began to charge rent for her minuscule space, big enough to hold a single rack of her guitar belts and cowgirl-inspired clothing. ■ Just as she was about to give up, an odd-looking guy with a cue-ball-shaped head appeared at her door. "Steven walked in and said, 'I'll take everything,' " says Mullin. "He saved my life. It was like $2,000 worth of

Photographs by Steffen Thalemann.

clothes." Alan's prescience paid off. Mullin now counts among her clients R.E.M., Smashing Pumpkins, Hole, and Patti Smith. "I'm no longer known as the Girl Who Designs Guitar Straps," she says with a laugh.

Barely 30, and presiding over a 600-square-foot eponymous boutique and showroom on Wooster Street, the enigmatic Alan has quietly established himself as one of downtown's leading style arbiters, a latter-day Warholian figure who scours the city for new fashion talent and nurtures his hipster ingenues into stars.

On a recent Saturday, a throng of Asian NYU students with flammable-looking Technicolor hair browse for baubles at the SoHo store, while a tall model type dangles a teeny pair of cotton-Lycra briefs in front of Alan's face. "Will these fit tight around the butt?" she wants to know. Alan nods vigorously.

With his closely shaved head and Sprockets-like uniform of form-fitting black trousers, black turtleneck, white sneakers, and owlish accountant's glasses, Alan is a slightly nerdy but increasingly powerful presence on SoHo's fashion scene. Of the dozen designers currently in his stable, none is older than 35, but several have already scored substantial successes.

Daryl K, who recently won the Council of Fashion Designers of America's coveted Perry Ellis Award for Womenswear, was championed by Alan long before she made it to Barneys and Bloomingdale's. Her creations are still displayed prominently at his boutique, alongside those of other edgy labels such as Pixie Yates, Cake, and Bernadette Corporation (a company made up of four partners, Antek, Thuy, Seth, and Bernadette, who work together out of a Bowery loft). Alan discovered hippie-chic designer Rebecca Dannenberg while she was still hawking her wares on Ludlow Street. Now she's being touted as the next Daryl K. "Steven has really given a place to all these innovative downtown designers, says Sydne Bolden, market editor of *Allure*. "He's extremely smart."

As his charges have prospered, Alan has, too. He recently expanded his reach to include a closet-size outlet store on East 11th Street. Last week he closed a deal on a 2,000-square-foot Mercer Street space into which he will soon relocate his loft showroom. The new store will debut in March.

Although Alan's education was more business than fashion (he graduated with an "entrepreneurial degree" from USC), he was well prepped at home for his calling. He was raised on the Upper East Side by style-savvy parents who ran a high-end jewelry business. "In school, my parents dressed me in wild purple shirts and Osh Kosh pants," he says. "It was kind of embarrassing." His entrepreneurial streak was also developed early on. In eighth grade, Alan set up a small photo shop in the top floor of a beauty salon, bartering before and after shots of clients in exchange for free rent.

After USC, Alan lived for a while on Venice Beach but returned to New York in 1990. He did a short stint at his parents' store, then set out in search of a space of his own. He settled on a small shop in a then-desolate strip of SoHo. "New Yorkers like to hunt for things," he says, explaining the lure of his fringe-fashionable location. He filled the store with creations by his friends and neighbors and waited for things to happen.

Asian silk purses by 20-year-old Olivia Shao.

Seven years later, Steven Alan's shop and neighboring ones like Scoop, Product, and a.p.c. have made SoHo the city's hippest shopping district, where new stores like Lafayette Street's teen-spirited "label" coexist with aging downtown deities like Todd Oldham and Anna Sui.

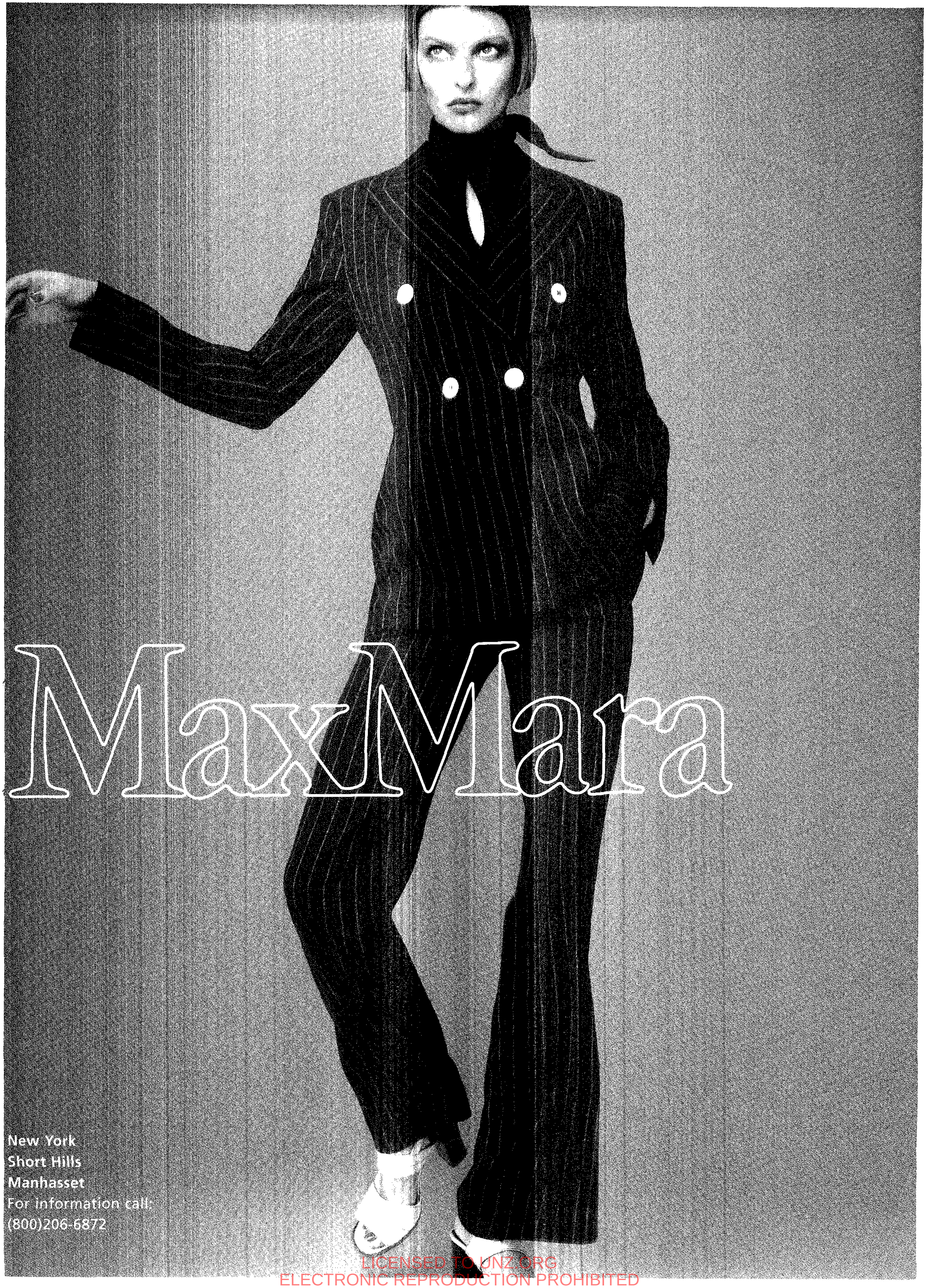
Steven Alan has become a crucial checkpoint for New York's style patrol: the restless brigade of stylists, editors, models, and art directors who power the city's cutting-edge fashion scene. His merchandise veers from raw to rarefied. In his display cases, pricey Katharine Hamnett watches vie for space with chunky Swiss Armys; sleek bags by Kate Spade lie next to handmade purses designed by a Parsons student named Olivia Shao. An inveterate collector, Alan has a flair for dusting off discarded favorites such as Candies clogs and Clarks desert boots and edging them back into fashion. "Going to his shop is like going through a friend's closet," says Sofia Coppola, whose funky Milk-fed line sells at Alan's store. "You have to look a lot, but you inevitably find exactly what you're looking for."

Coppola isn't the only celebrity drawn in by the buzz, though Alan stubbornly refuses to drop names. He begs us not to mention Sheryl Crow (who bought a Tocca overcoat and Dannenberg pants), Bjork (a Pixie Yates blouse), Kirsty Hume (Milk-fed all the way), and Nancy Boy frontman Donovan Leitch (vintage plaid cords). He'd rather focus on his style-savvy civilians: "the photographers, the waitresses, the girl that answers the phone in the gallery, young women who don't have to wear a uniform but have to look good every day."

Last year, after nearly a decade of promoting the designs of others, Alan decided to enter the fray himself: "I wanted to fill a slot between the Gap and the European designers." His own men's-wear line, which will be available starting March 15, is a smooth, comfortable variation on Dannenberg and Daryl K. The standout is what he calls the "loopless hipster pant," streamlined, trim-fitting dress trousers with an adjustable waistband. "American clothes are all cut way too big," says Alan, who favors clean fifties styles but not "the loud bowling-shirt variety." For now, however, his limited male clientele is drawn mostly to Alan's no-brand vintage clothing, some of which he picks up on trips to France and Japan.

Still, says Alan, it's the search for new talent that most excites him. Twice a week, he goes "shopping the market," acting on tips from fashion stylists, friends, and customers, in search of the Next Big Thing. He can often be found making the steep climb up to an aspiring designer's East Village or Stanton Street apartment. "If their clothes are following a trend, then I'm not interested," he says. "If they have their own personalities woven into them *and* incorporate a trend, then I'll take notice."

Both Alan and his designers see the store as part of a larger communal scene—the nexus of a burgeoning fashion community. "We're all in the same boat," says Mullin. "We help each other out and buy each other's clothes." Still, it wouldn't be the rag trade without a little competitive sniping. As Dannenberg inquires oh-so-casually: "You're not going to mention *Daryl K*, are you?" ■



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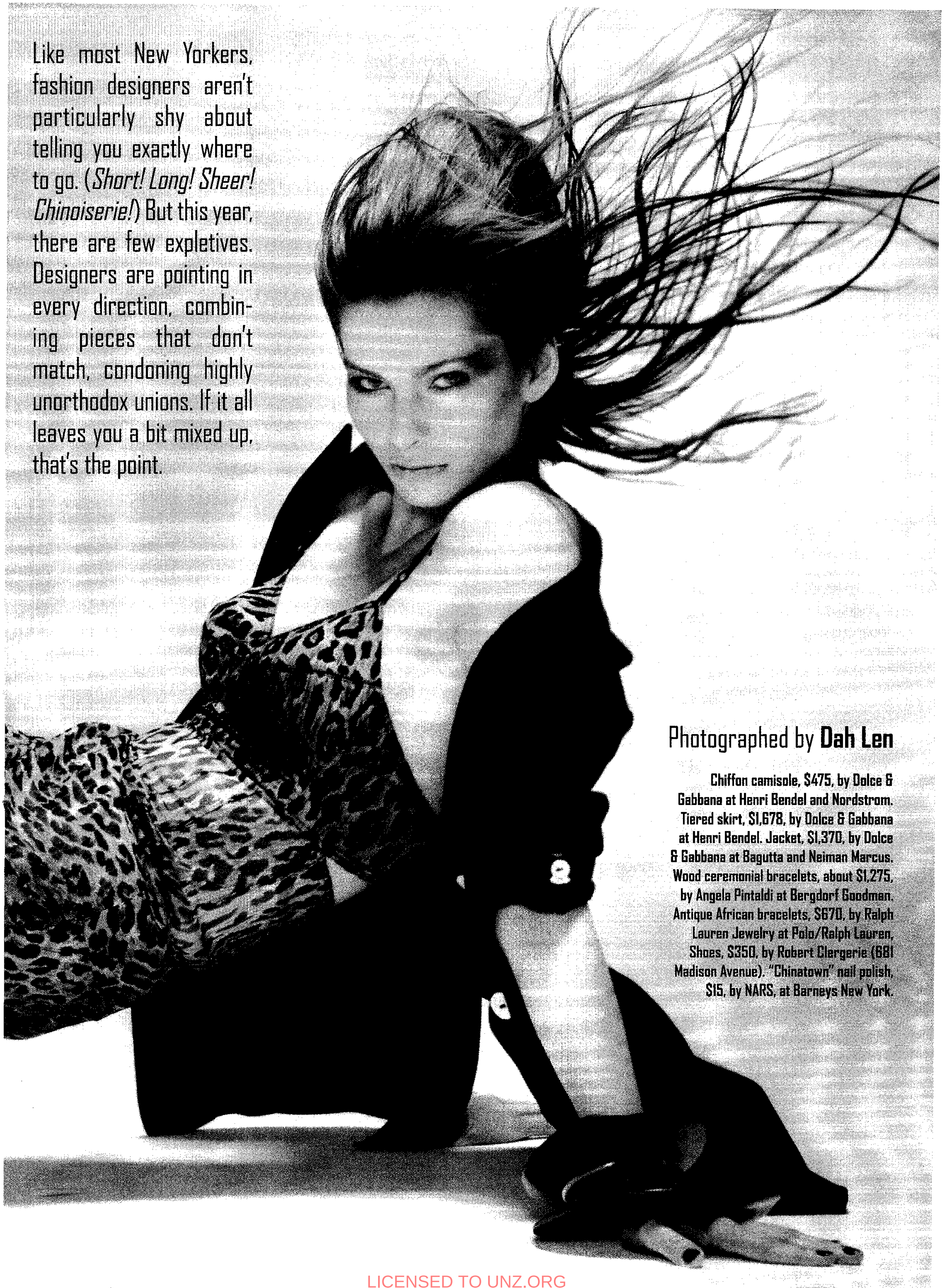
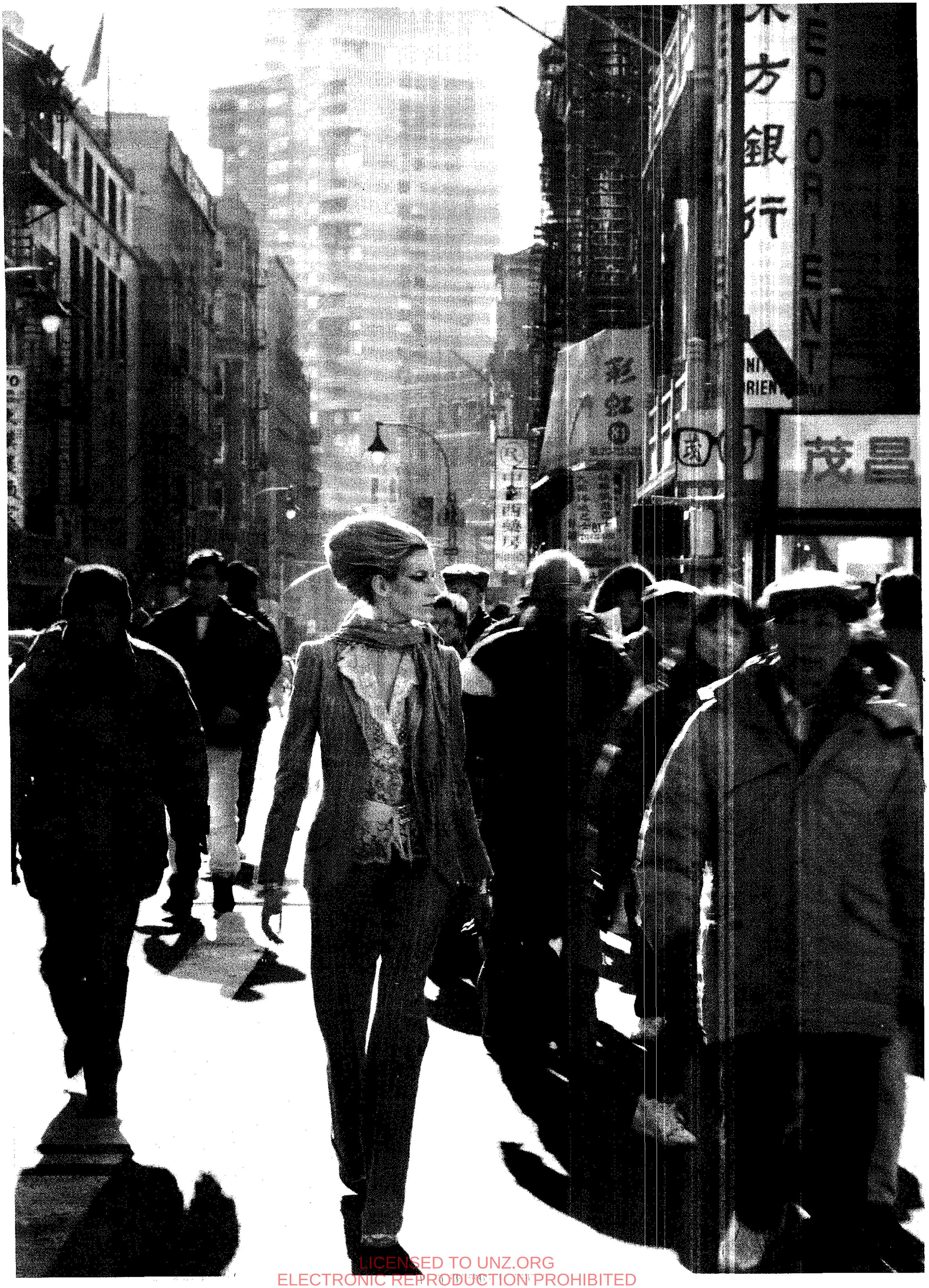
Mixed Signals



Like most New Yorkers, fashion designers aren't particularly shy about telling you exactly where to go. (*Short! Long! Sheer! Chinoiserie!*) But this year, there are few expletives. Designers are pointing in every direction, combining pieces that don't match, condoning highly unorthodox unions. If it all leaves you a bit mixed up, that's the point.

Photographed by **Dah Len**

Chiffon camisole, $475, by Dolce & Gabbana at Henri Bendel and Nordstrom. Tiered skirt, $1,678, by Dolce & Gabbana at Henri Bendel. Jacket, $1,370, by Dolce & Gabbana at Bagutta and Neiman Marcus. Wood ceremonial bracelets, about $1,275, by Angela Pintaldi at Bergdorf Goodman. Antique African bracelets, $670, by Ralph Lauren Jewelry at Polo/Ralph Lauren. Shoes, $350, by Robert Clergerie (681 Madison Avenue). "Chinatown" nail polish, $15, by NARS, at Barneys New York.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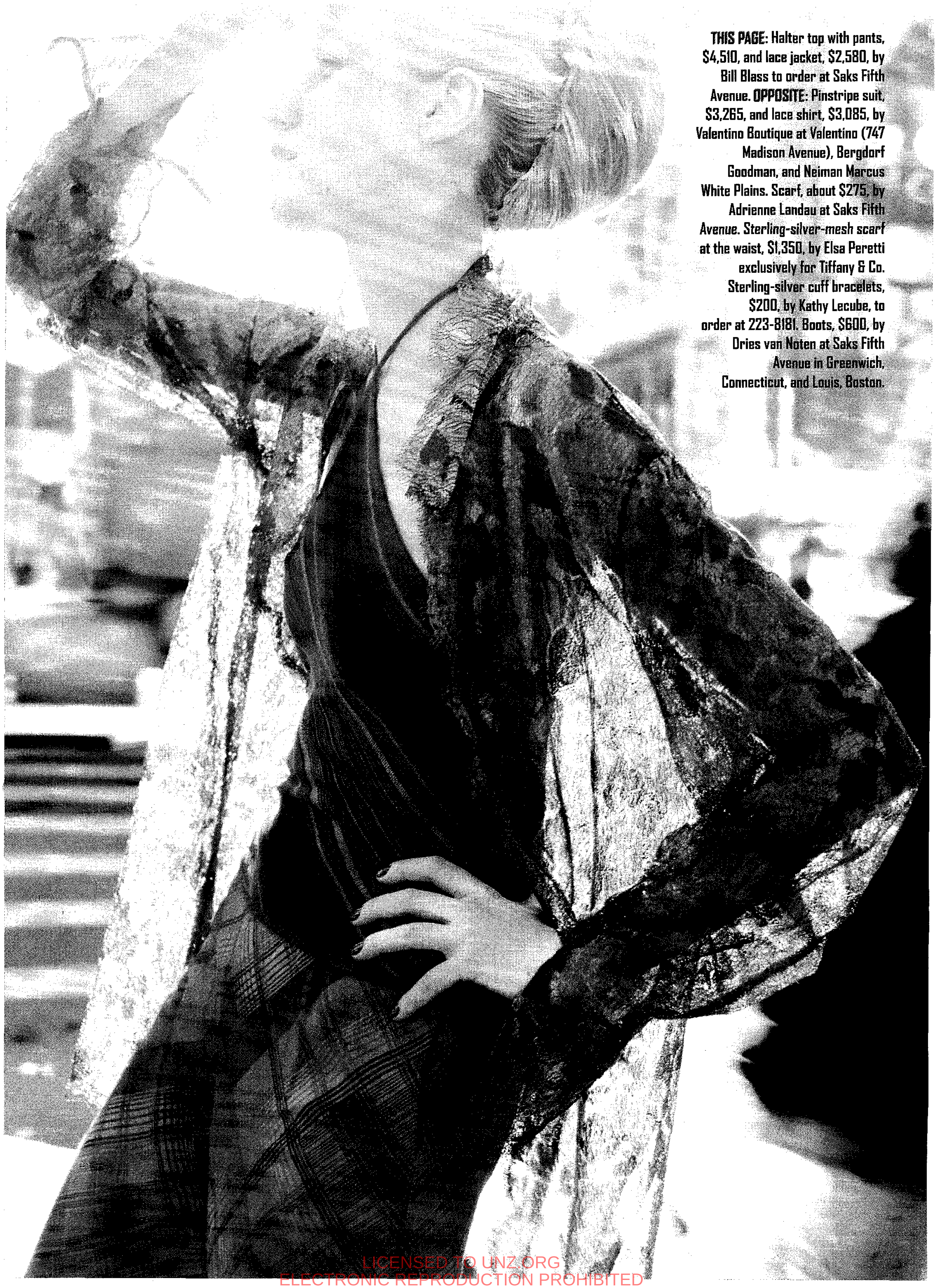
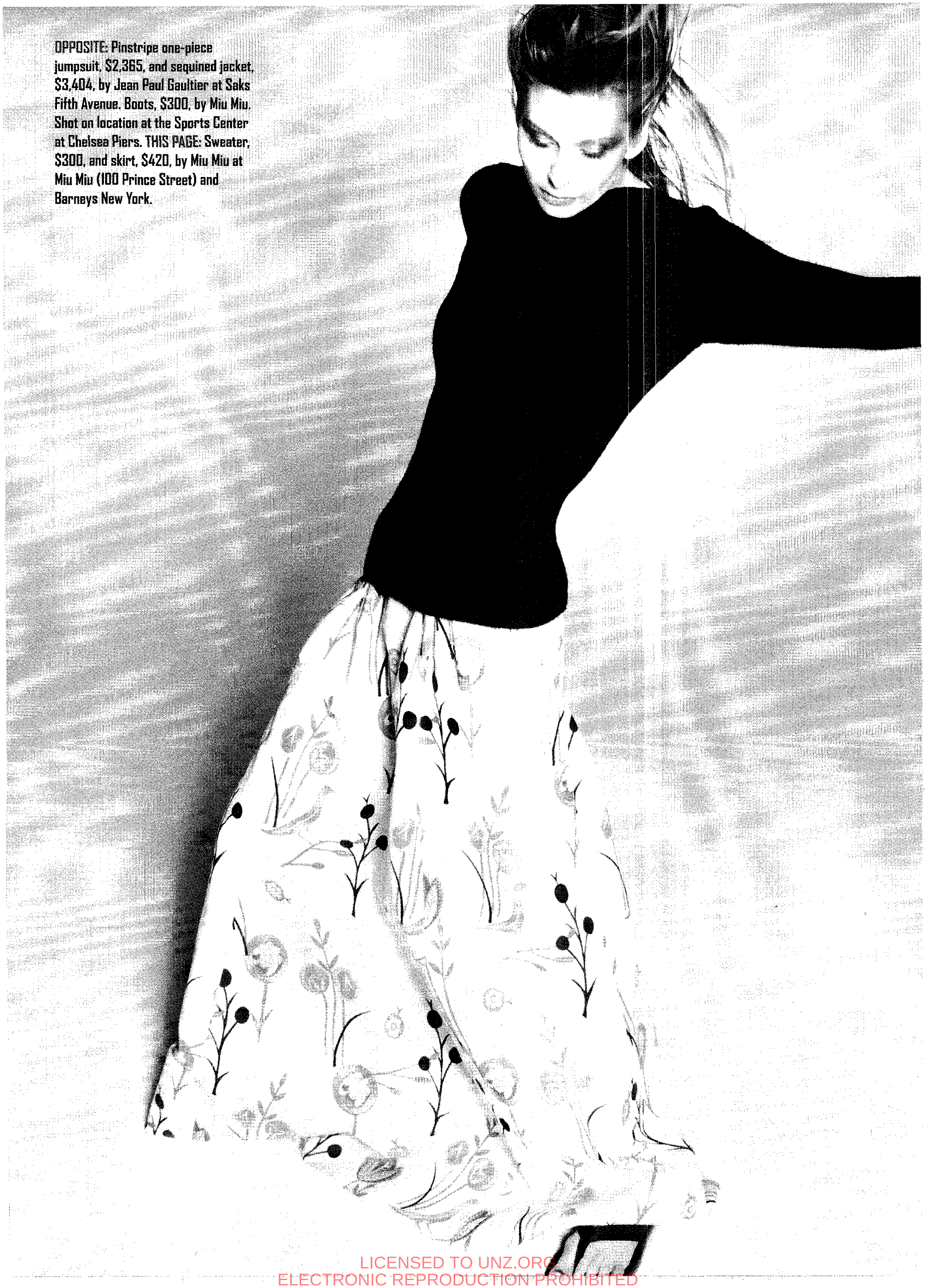
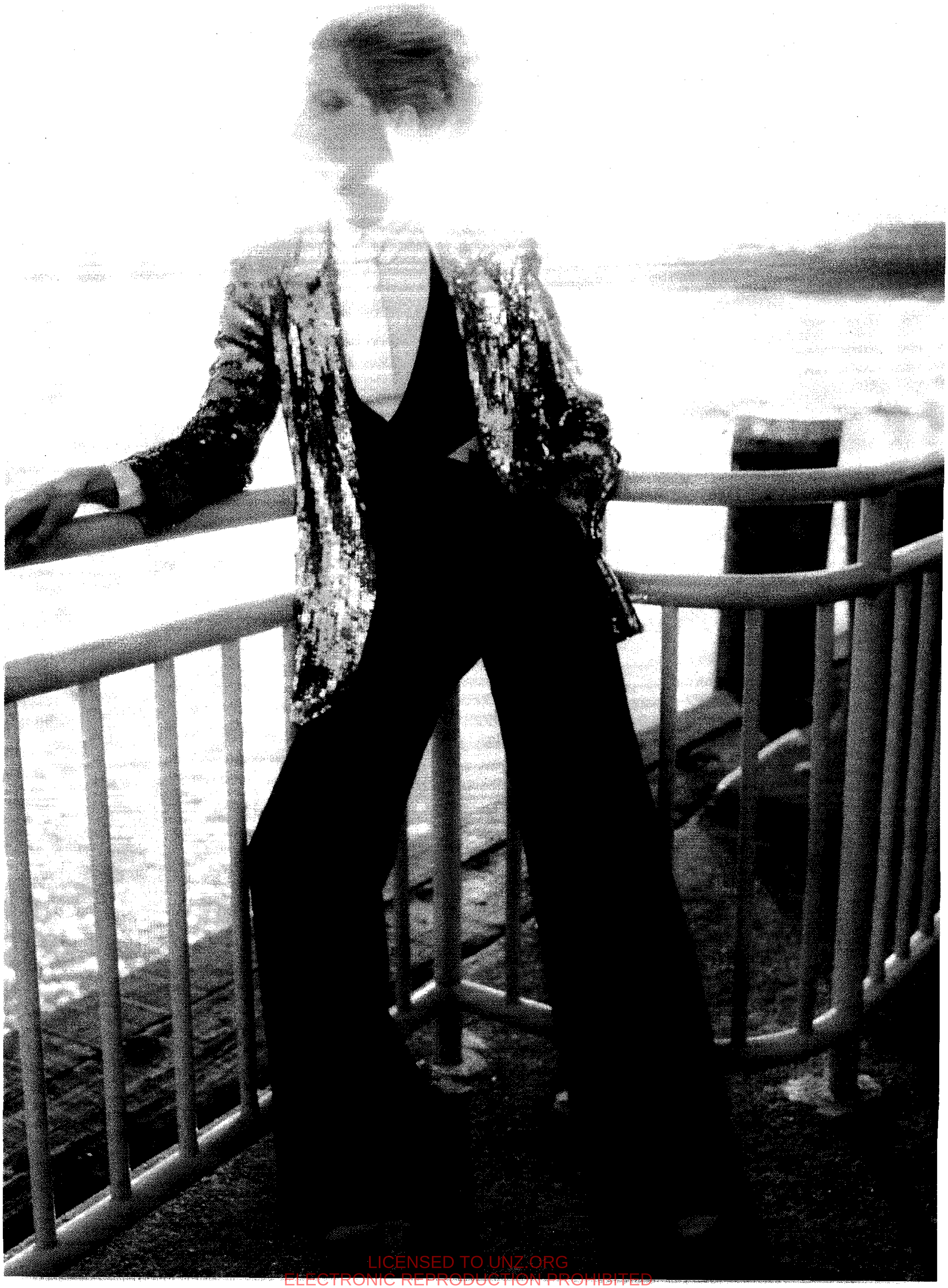
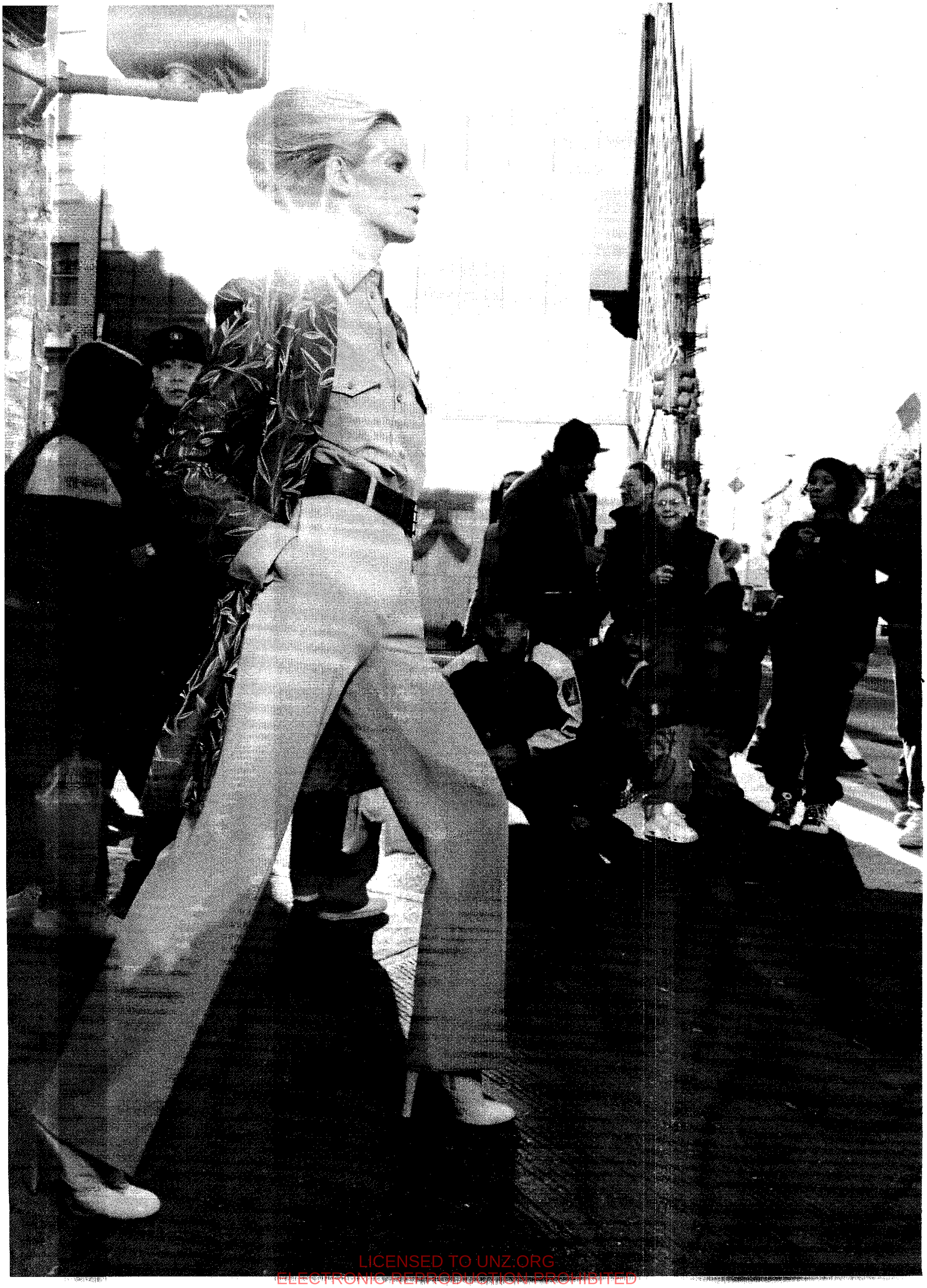


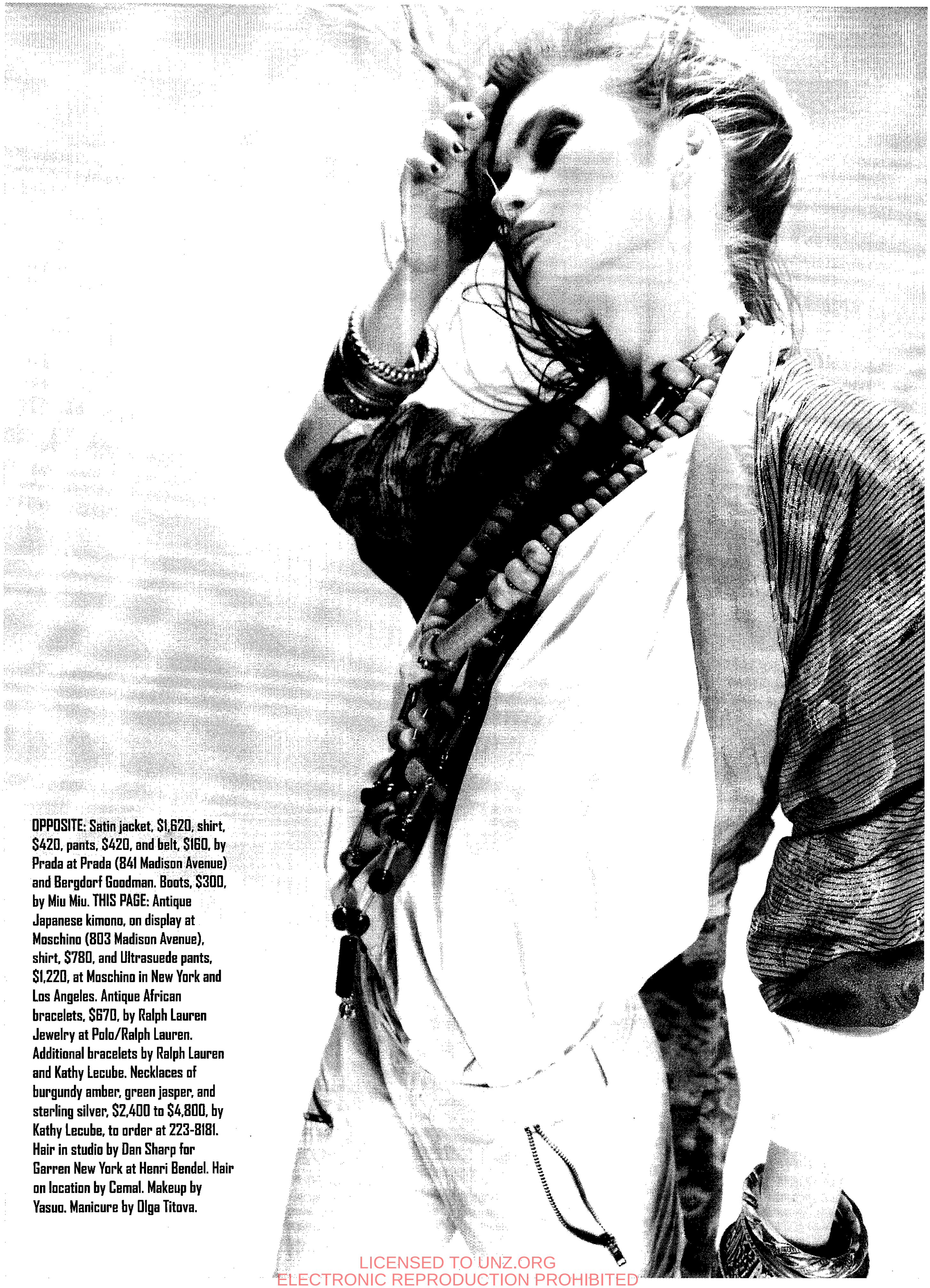
THIS PAGE: Halter top with pants, $4,510, and lace jacket, $2,580, by Bill Blass to order at Saks Fifth Avenue. **OPPOSITE:** Pinstripe suit, $3,265, and lace shirt, $3,085, by Valentino Boutique at Valentino (747 Madison Avenue), Bergdorf Goodman, and Neiman Marcus White Plains. Scarf, about $275, by Adrienne Landau at Saks Fifth Avenue. *Sterling-silver-mesh scarf* at the waist, $1,350, by Elsa Peretti exclusively for Tiffany & Co. Sterling-silver cuff bracelets, $200, by Kathy Lecube, to order at 223-8181. Boots, $600, by Dries van Noten at Saks Fifth Avenue in Greenwich, Connecticut, and Louis, Boston.

OPPOSITE: Pinstripe one-piece jumpsuit, $2,365, and sequined jacket, $3,404, by Jean Paul Gaultier at Saks Fifth Avenue. Boots, $300, by Miu Miu. Shot on location at the Sports Center at Chelsea Piers. THIS PAGE: Sweater, $300, and skirt, $420, by Miu Miu at Miu Miu (100 Prince Street) and Barneys New York.









OPPOSITE: Satin jacket, $1,620, shirt, $420, pants, $420, and belt, $160, by Prada at Prada (841 Madison Avenue) and Bergdorf Goodman. Boots, $300, by Miu Miu. **THIS PAGE:** Antique Japanese kimono, on display at Moschino (803 Madison Avenue), shirt, $780, and Ultrasuede pants, $1,220, at Moschino in New York and Los Angeles. Antique African bracelets, $670, by Ralph Lauren Jewelry at Polo/Ralph Lauren. Additional bracelets by Ralph Lauren and Kathy Lecube. Necklaces of burgundy amber, green jasper, and sterling silver, $2,400 to $4,800, by Kathy Lecube, to order at 223-8181. Hair in studio by Dan Sharp for Garren New York at Henri Bendel. Hair on location by Cemal. Makeup by Yasuo. Manicure by Olga Titova.

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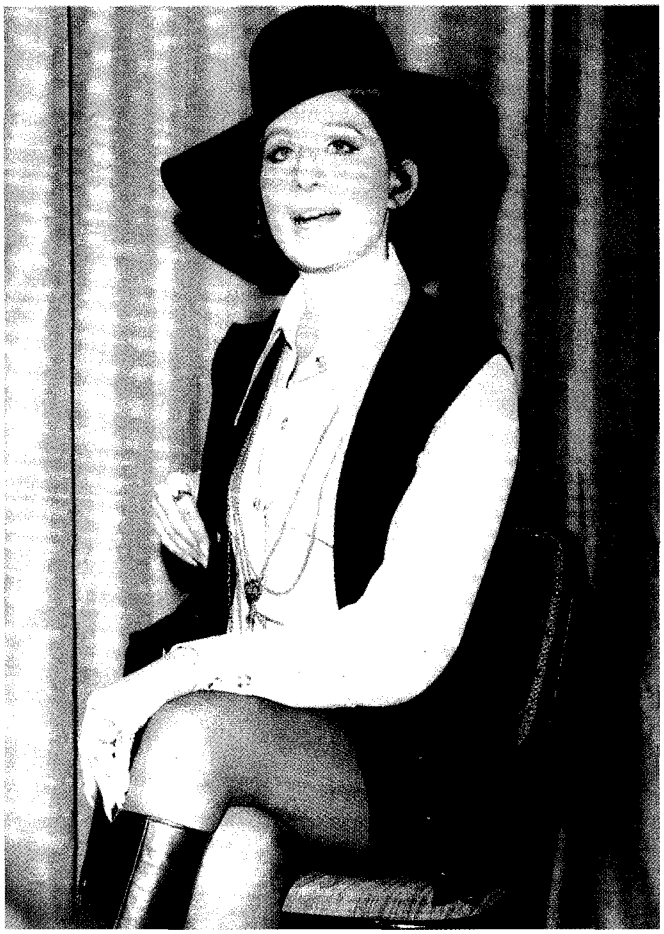
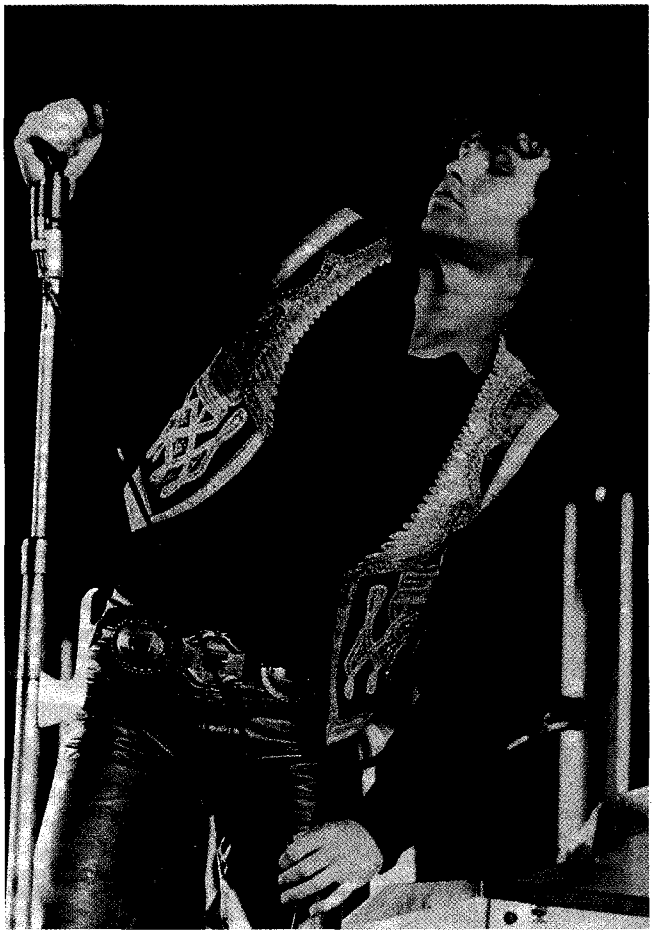
Pop Shots

A brief, annotated, slightly wacky, wholly subjective guide to the most fabulous moments in fashion history. **By Camille Paglia**





FASHION IS THE GLITTERING KALEIDOSCOPE OF MODERN SEXUAL PERSONAE. Ever since the industrial revolution raised the standard of living and expanded the options of middle-class women, fashion has provided dream visions of alternative selves that were once available only to the aristocracy. ▪ Illustrated fashion magazines flourished in the nineteenth century and made a great leap forward in this century with the development of cheap, high-quality photographic reproduction. From the twenties on, Hollywood movies and high fashion have operated symbiotically, trading ideas and transmitting them to the world. ▪ However mercenary the fashion industry may be (and it's no more ruthless than professional sports), the great images it has poured out in staggering abundance rank with this century's best work in painting and sculpture. The finest fashion photography will certainly outlast most of what the traditional arts have produced in the past two

BARBRA STREISAND As a kooky chanteuse in the early sixties, Barbra Streisand single-handedly began the retro revolution by sporting florid thrift-store cast-offs from the thirties and forties. With her success on Broadway and then in Hollywood, she embarked on a surreal, chameleonic, personal fashion quest surpassed only by Madonna's.

JIM MORRISON The man in the gray flannel suit was assassinated by the strutting peacocks of rock and roll. Languid, arrogant, possessed, Jim Morrison made black leather a sensual second skin, then graduated to the royal exoticism of snakeskin, Arab brocades, and ostrich plumes.

Photographs: left, Archive Photos; right, Henry Diltz/Outline.

decades of shallow irony and message-heavy agitprop.

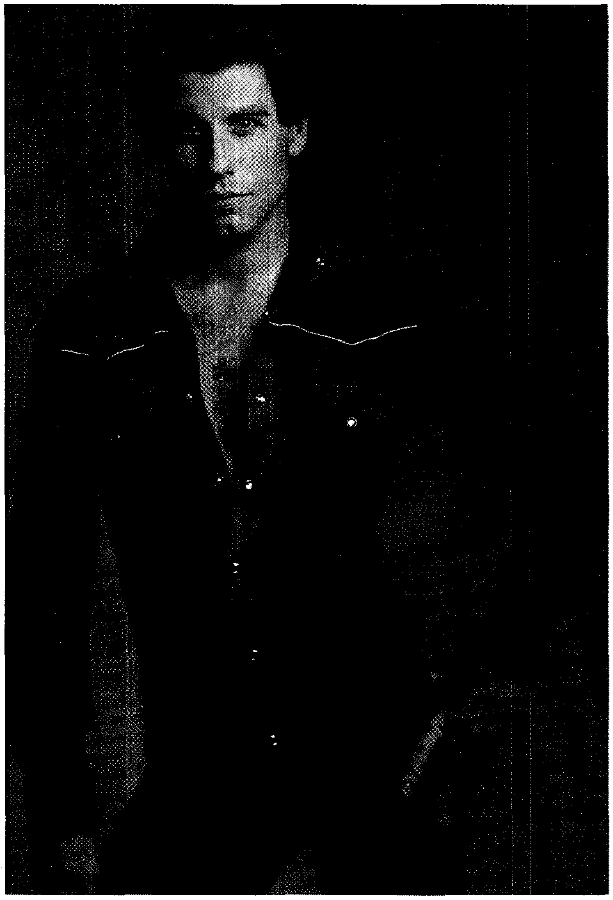
When feminism reawoke in the late sixties after its long dormancy following the passage of suffrage, it rightly attacked the social pressure on women to define themselves by physical appearance alone. Unfortunately, it ended up condemning a lot of major art and all of fashion—thus insulting millions of ordinary women around the world who love fashion magazines and see them as objects of ravishing beauty.

Academic feminism became the worst offender, as it used the gobbledygook of pedantic French theory to trash fashion layouts or as it absurdly argued that fashion magazines cause anorexia and bulimia in snippy white girls. Fashion was portrayed as a woman-hating conspiracy by the twin villains of patriarchy and capitalism.

FRANÇOISE HARDY Lanky French singer Françoise Hardy showed off Yves Saint Laurent's androgynous black velvet "smoking" jackets to a stunned world. Here she models another unisex look, in the history-rummaging style of "Mod" London, turning herself into Lord Nelson's handsome cabin boy.

JANE FONDA The many metamorphoses of Jane Fonda are the chronicle of modern American women. In *Klute* (1971), playing a swanky call girl with avant-garde ape-cut hair, she created a sleek persona of highly sexual, highly strung mentality that remains unique.

LAUREN HUTTON With her athletic, slightly mannish physicality and brash spirit of independence, Lauren Hutton showed that fashion models don't have to be brain-dead hothouse flowers. Hutton's gritty adventures around the world developed her imagination and gave her career amazing longevity.



JOHN TRAVOLTA Emerging from the cartoonish fifties stereotypes of *Welcome Back, Kotter* and *Grease*, John Travolta exploded into female libidos with two sinuous performances as provincial Don Juans in *Saturday Night Fever* and *Urban Cowboy*, where his clinging costumes made him smooth and slim as a phallic dagger.

DIANE KEATON Diane Keaton's strange collection of oversized, layered, man-tailored clothing in *Annie Hall* (1977) began an enormous fad that signaled American women's indecision about their rapidly evolving social role: Child or adult? Male or female? Master or slave?

Photographs: top row from left, Globe Photos; Don Ornitz/Globe Photos; bottom row from left, Jim Mac Hugh/Sygma; Michael Childers/Sygma; Brian Hamill/Photoreporters.

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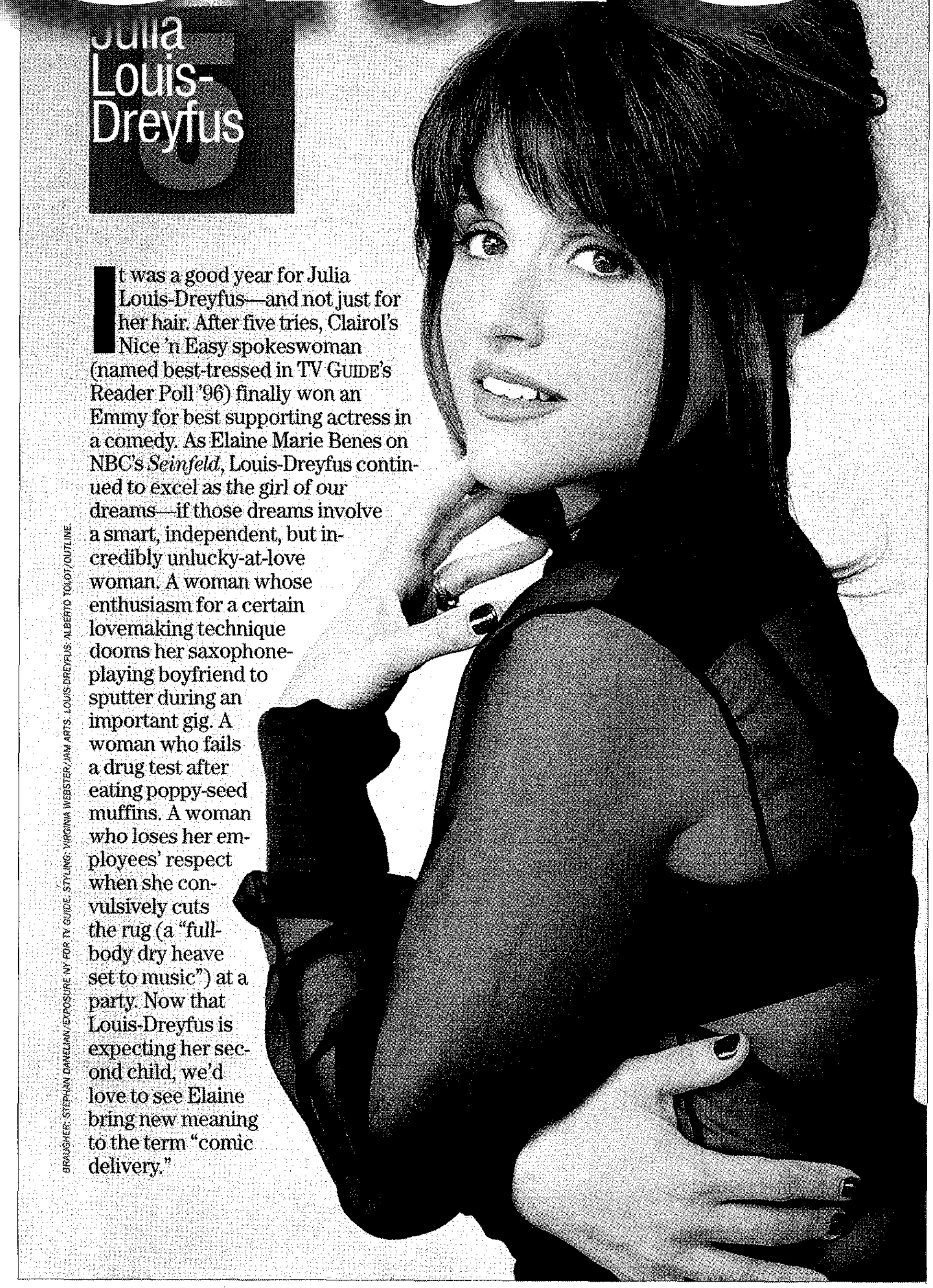

Julia Louis-Dreyfus

5

It was a good year for Julia Louis-Dreyfus—and not just for her hair. After five tries, Clairol's Nice 'n Easy spokeswoman (named best-tressed in TV GUIDE's Reader Poll '96) finally won an Emmy for best supporting actress in a comedy. As Elaine Marie Benes on NBC's *Seinfeld*, Louis-Dreyfus continued to excel as the girl of our dreams—if those dreams involve a smart, independent, but incredibly unlucky-at-love woman. A woman whose enthusiasm for a certain lovemaking technique dooms her saxophone-playing boyfriend to sputter during an important gig. A woman who fails a drug test after eating poppy-seed muffins. A woman who loses her employees' respect when she convulsively cuts the rug (a "full-body dry heave set to music") at a party. Now that Louis-Dreyfus is expecting her second child, we'd love to see Elaine bring new meaning to the term "comic delivery."

BRAUGHER: STEPHAN DANELIAN/EXPOSURE NY FOR TV GUIDE. STYLING: VIRGINIA WEBSTER/JAM ARTS. LOUIS-DREYFUS: ALBERTO TOLOT/OUTLINE.

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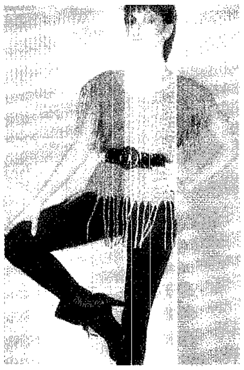
These clumsy arguments came from philistines with the sensibilities of Stalinist bureaucrats. Fashion is a branch of the visual and performing arts. It is a glorious feast of color, form, dance, and gesture.

Far from fashion's being an enemy of feminism, it is by the spectacular fashion images of popular culture that the future will remember our liberated time. Feminism and fashion have been in sync ever since the carnival of swinging-sixties London, whose fusion of rock music, theatrical costume, and innovative film and still photography stunned us American teenagers.

As a disciple of the gay aesthetic of Oscar Wilde and Andy Warhol, I have always treasured fashion images alongside the supreme works of art history. Here is a gallery of my favorite fashion personae of the past 30 years.

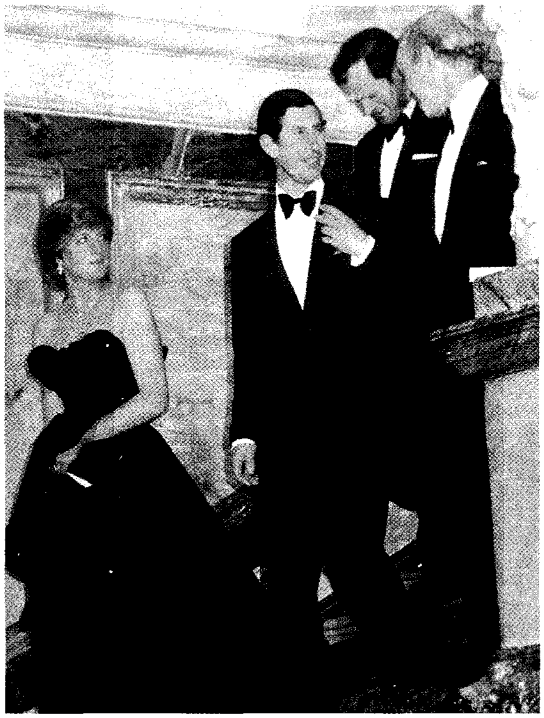
DONNA MILLS Picking up where Joan Collins left off, Donna Mills created in *Knots Landing* a seductive new image for American women. With her short, silky power suits, permed hair, and iridescent makeup, Mills showed that ambition and femininity can definitely go together.



PAT BENATAR Flashing Spandex leotards, micro-miniskirts, and thigh-high dominatrix boots, Pat Benatar was the supreme ultra-vamp of rock and roll. Mesmerizing audiences with her street-smart attitude and four-octave voice, Benatar had ten times the talent of any of today's rock-vixen wannabes.

MADONNA Madonna's restless, compulsive self-exploration through fashion is unprecedented outside Nero's court or a psycho ward. Boldly marrying the sleazy to the sacred, her elegant borrowings and juxtapositions replay all of Western cultural history.

LINDA EVANGELISTA With her sheer genius for dramatic personae, Linda Evangelista ruled the supermodel era. She projected herself into each fashion idea and made it live and breathe. Evangelista proved that wit and intelligence are any garment's best accessories.



DIANA At her first official function with Charles, the shy, blushing Lady Diana Spencer infuriated her fiancé by appearing in a lush, décolleté black ball gown that spilled her ample bosom before a thousand ravenous cameras. Other fashion coups followed, making the Princess of Wales the queen of media.

SHARON STONE High glamour, spurned by the pretentious Meryl Streep school of acting, migrated to the supermodels but has been brought back to Hollywood by Sharon Stone, a former model who knows how to act like a star. In a drop-dead gown or an understated turtleneck, Stone radiates the innate fashion charisma of those blessed by the gods.

EN VOGUE As trashy divas sashaying down a runway in "Free Your Mind" or as svelte, black-leather Furies in "Don't Let Go," the four high-style singer-dancers of En Vogue demonstrate that today, African-American women, who never desexed themselves with J. Crew or wallowed in the juvenility of grunge, are in the forefront of fashion.

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- Gianpiero Palermo, M.D.
- Lucinda Veeck, h.D.Sc.

Special Guest Speaker:
- Roger Gosden, Ph.D., Professor of Reproductive Biology at University of Leeds and author of Cheating Time: Science, Sex and Aging.

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Steal the SHOW

It can be murder getting the perfect dress for a big night. But it's grand nowadays. We took the season's best evening numbers; put them on the cast of the hottest show in town, **CHICAGO**; and turned everyone loose in the swank supper club Laura Belle.

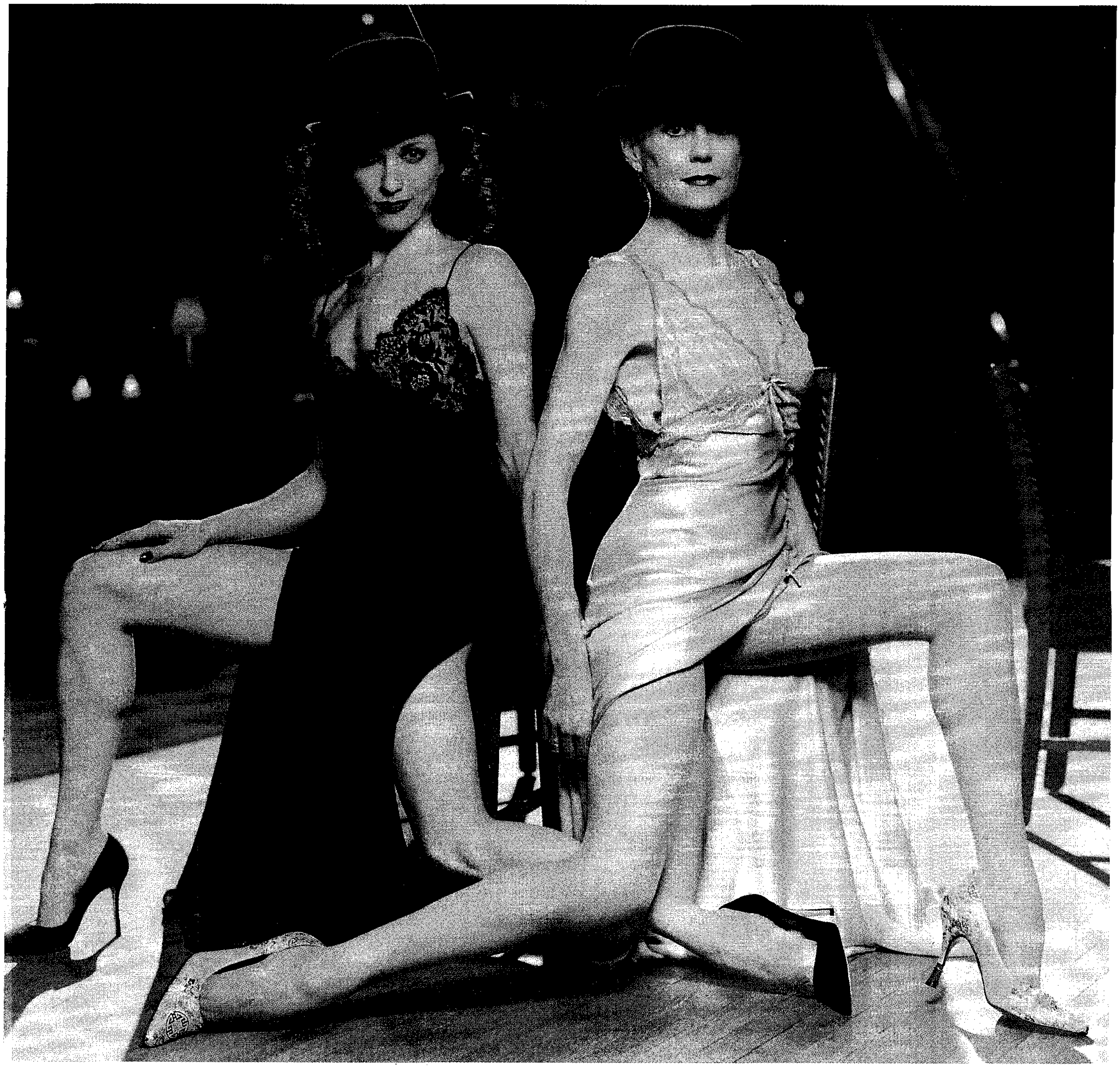
Photographed by **Michael O'Neill**

HOT HONEY RAG

On BEBE NEUWIRTH: Dress, $1,330, by Calvin Klein at Calvin Klein (654 Madison Avenue), Barneys New York, and Nordstrom. Hosiery, $35, by Fogal at Fogal (510 Madison Avenue and 680 Madison Avenue) and Bergdorf Goodman. Shoes, $395, by Manolo Blahnik at Manolo Blahnik, Bergdorf Goodman, and Neiman Marcus. On JIM BORSTELMANN: Tuxedo, $900, by BOSS Hugo Boss at Bloomingdale's, Macy's, and Saks Fifth Avenue. Shirt, $264, and tie, $100, by Dolce & Gabbana, at Barneys New York. Shoes, $465, by J. M. Weston (812 Madison Avenue).

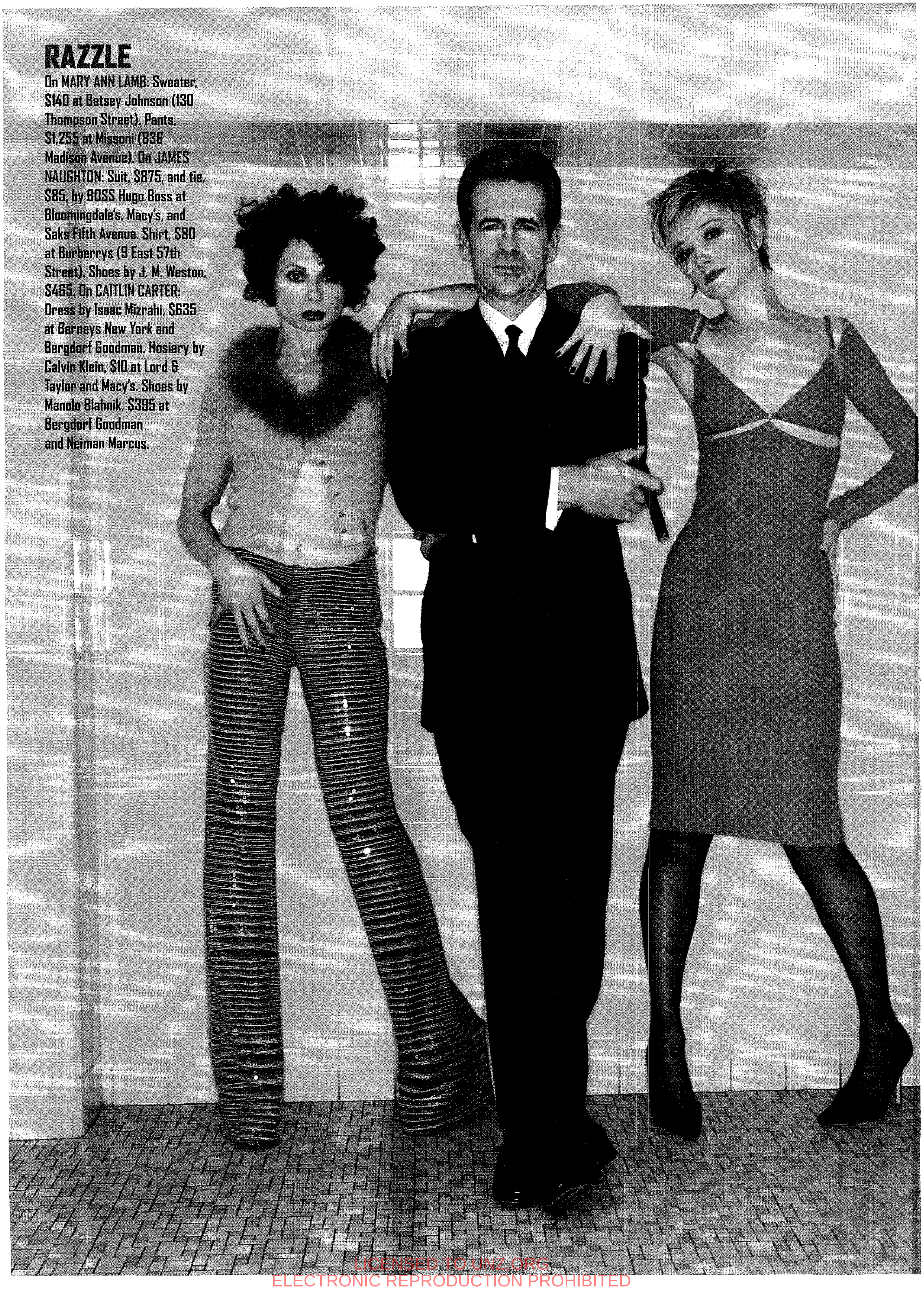
CURTAIN CALL

Opposite page, on JOEL GREY: His own tuxedo with mock turtleneck, $325, by Gucci. Loafers, $250 at Belgian Shoes (60 East 56th Street). On ANN REINKING: Jacket, about $1,395, by Giorgio Armani (760 Madison Avenue). Hosiery with Daniel Swarovski crystal back seams, $240 at Fogal.



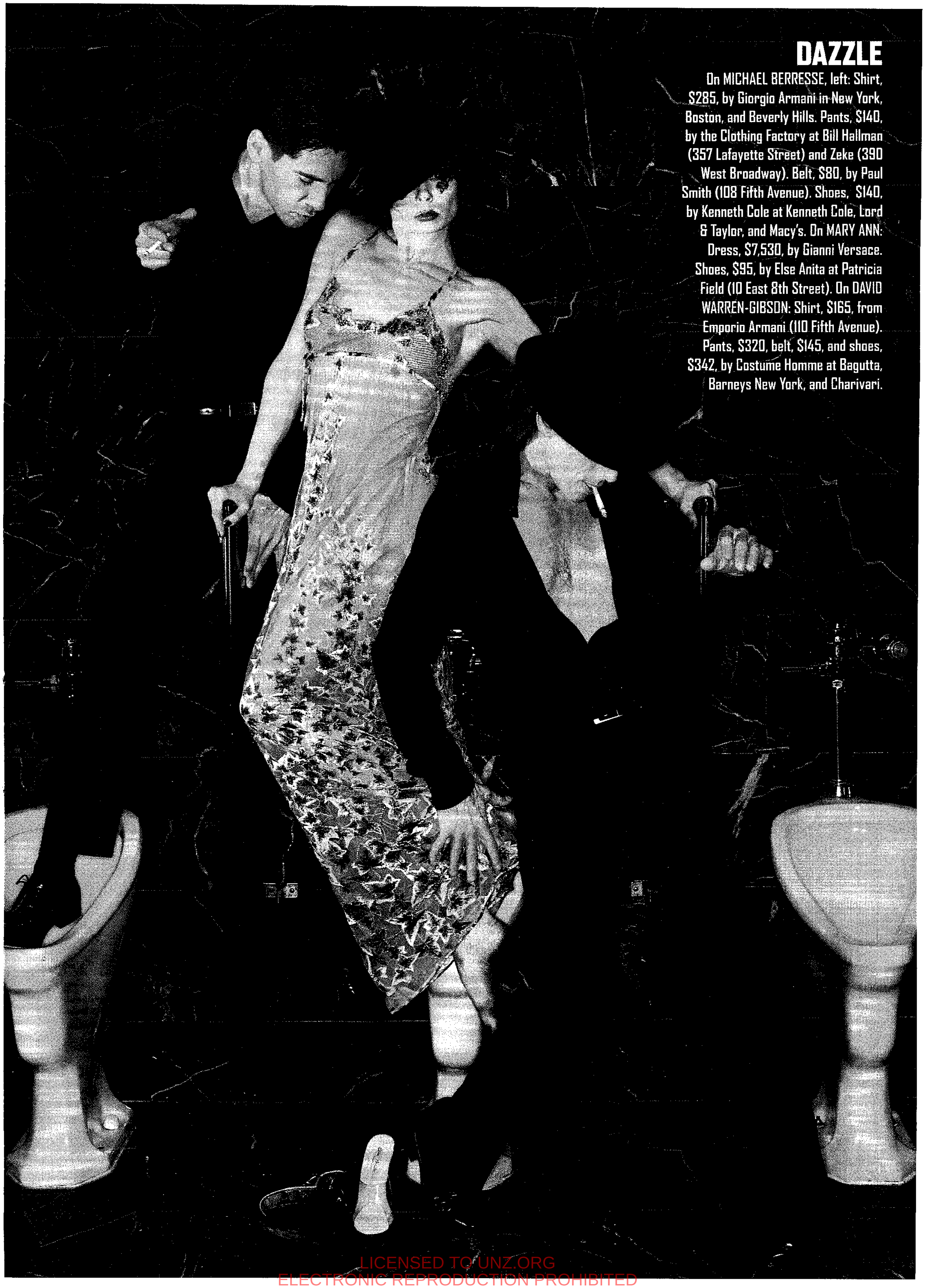
DRESSING THE PART

This page, left, on BEBE: Dress, $4,660, by Valentino at Valentino New York and Beverly Hills. Shoes, $395, by Manolo Blahnik at Manolo Blahnik, Bergdorf Goodman, and Neiman Marcus. On ANN: Dress by Gianni Versace, $3,750 at Gianni Versace and Saks Fifth Avenue. Shoes, $315, by Christian Louboutin, at Neiman Marcus and Saks Fifth Avenue.



RAZZLE

On MARY ANN LAMB: Sweater, $140 at Betsey Johnson (130 Thompson Street). Pants, $1,255 at Missoni (836 Madison Avenue). On JAMES NAUGHTON: Suit, $875, and tie, $85, by BOSS Hugo Boss at Bloomingdale's, Macy's, and Saks Fifth Avenue. Shirt, $80 at Burberrys (9 East 57th Street). Shoes by J. M. Weston, $465. On CAITLIN CARTER: Dress by Isaac Mizrahi, $635 at Barneys New York and Bergdorf Goodman. Hosiery by Calvin Klein, $10 at Lord & Taylor and Macy's. Shoes by Manolo Blahnik, $395 at Bergdorf Goodman and Neiman Marcus.

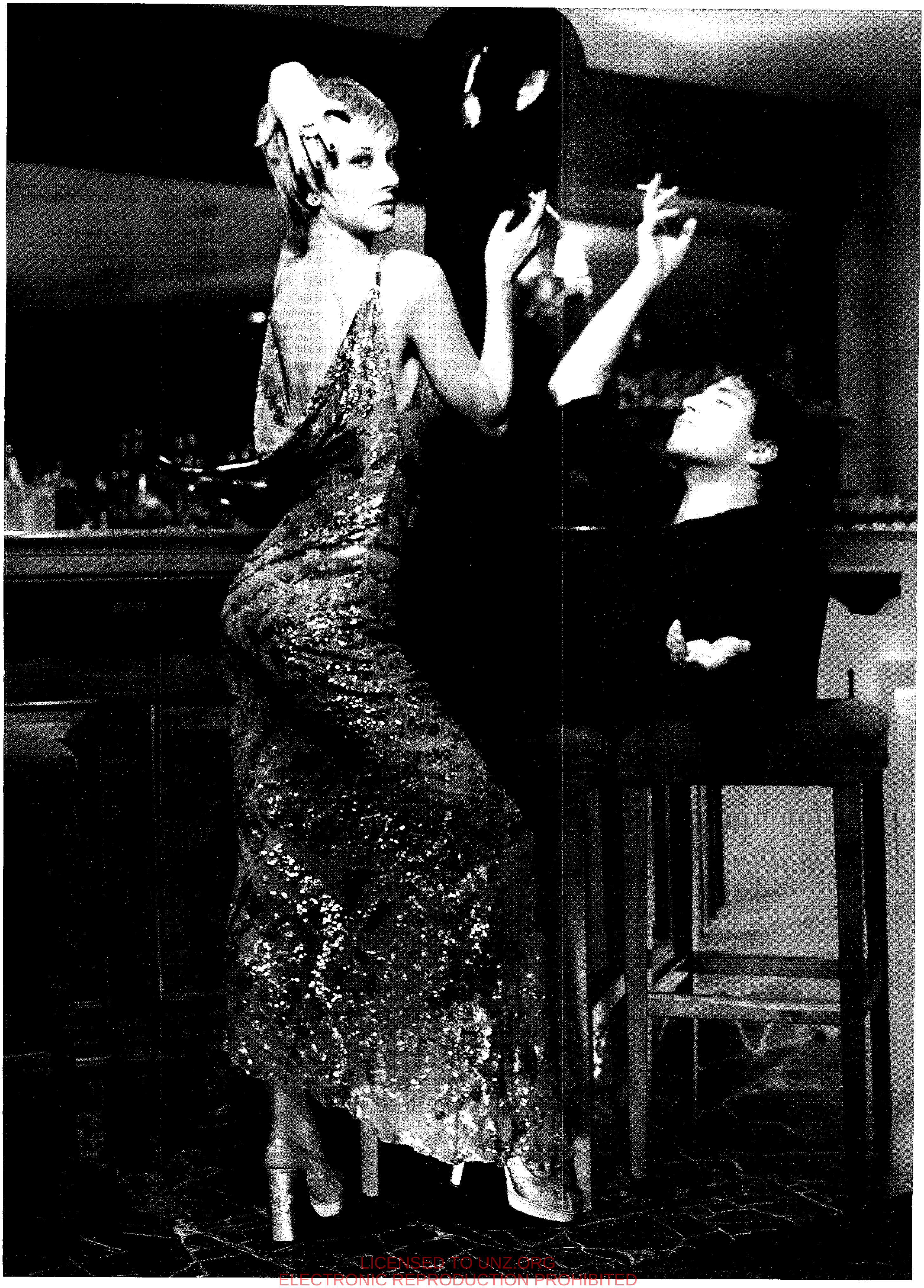


DAZZLE

On MICHAEL BERRESSE, left: Shirt, $285, by Giorgio Armani in New York, Boston, and Beverly Hills. Pants, $140, by the Clothing Factory at Bill Hallman (357 Lafayette Street) and Zeke (390 West Broadway). Belt, $80, by Paul Smith (108 Fifth Avenue). Shoes, $140, by Kenneth Cole at Kenneth Cole, Lord & Taylor, and Macy's. On MARY ANN: Dress, $7,530, by Gianni Versace. Shoes, $95, by Else Anita at Patricia Field (10 East 8th Street). On DAVID WARREN-GIBSON: Shirt, $165, from Emporio Armani (110 Fifth Avenue). Pants, $320, belt, $145, and shoes, $342, by Costume Homme at Bagutta, Barneys New York, and Charivari.

HOW TO MAKE A SCENE

Left, on LEIGH ZIMMERMAN: Dress, $3,595, by Richard Tyler at Saks Fifth Avenue and Ultimo in Chicago. Shoes, about $500, by Gianni Versace. Right, on CAITLIN: Dress, $12,350, by Valentino at Valentino New York and Beverly Hills. Ring, $1,200, by Marina Schiano at Saks Fifth Avenue. Shoes, about $500, by Gianni Versace. Earrings, $80, by M.+J. Savitt at Neiman Marcus. On JIM: Shirt, $165, by Emporio Armani. Tuxedo pants, $250, by DKNY at Bloomingdale's, Macy's, and Saks Fifth Avenue.



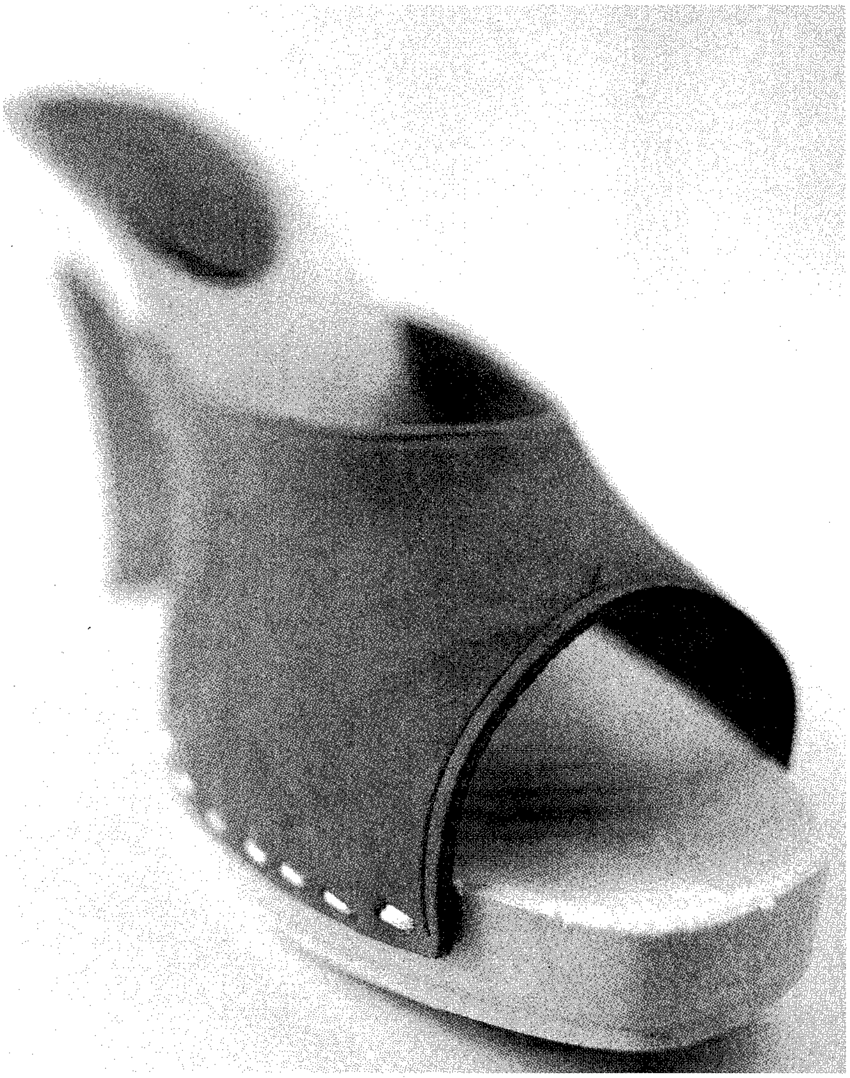
ALL THAT JAZZ

Clockwise from top left, on CAITLIN: Top, $390, and wrap skirt, $1,800, by Donna Karan at Barneys New York, Bergdorf Goodman, and Bloomingdale's. Chain shoes, $475, by Christian Louboutin at Neiman Marcus and Saks Fifth Avenue. Bracelets, $590, by M.+J. Savitt at Neiman Marcus. On MARY ANN: Dress and pants by Linda Allard for Ellen Tracy. Shoes, $95, by Else Anita at Patricia Field. On JOEL: His own tuxedo with mock turtleneck, $325, by Gucci. Loafers, $250, by Belgian Shoes. On DAVID: Shirt, $165, by Emporio Armani. Pants, $320, by Costume Homme at Bagutta, Barneys New York, and Charivari. On BEBE: Dress, $240, by Betsey Johnson. Hosiery, $12, by Donna Karan at Lord & Taylor and Macy's. Shoes, about $500, by Gianni Versace. On ANN: Tuxedo jacket by William Ivey Long. Hosiery, $10, by Calvin Klein at Lord & Taylor and Macy's. On LEIGH: Dress, $5,610, by Chanel (15 East 57th Street). Shoes, about $500, by Gianni Versace. On MICHAEL: Jacket, $1,140, by Helmut Lang at Bagutta and Barneys New York. Pants, $140, by Clothing Factory at Zeke and Bill Hallman. Special thanks to *Chicago*'s Tony Hoffman.

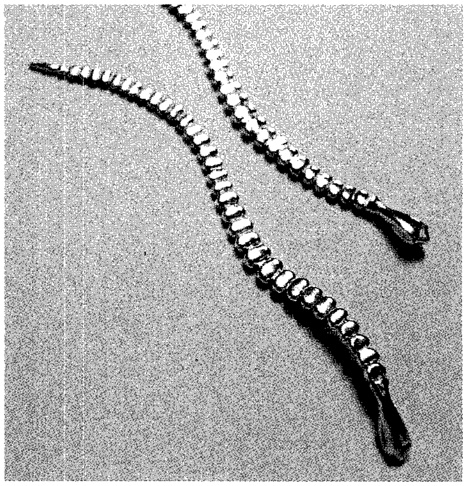
Hair by Christopher Lockhart. Makeup by Susan Giordano. Tailoring by Danielle Gisinger.

Most Wanted

The reddest red nail polish this side of Chinatown. The ultimate black leather jacket. A clutch that's three bags in one. For whatever reason—sometimes without a reason at all—these fourteen items struck our fancy. So what if they weren't on your shopping list? Don't deny yourself. (We certainly couldn't.) Some things just have to be had. Photographed by **Melanie Acevedo**



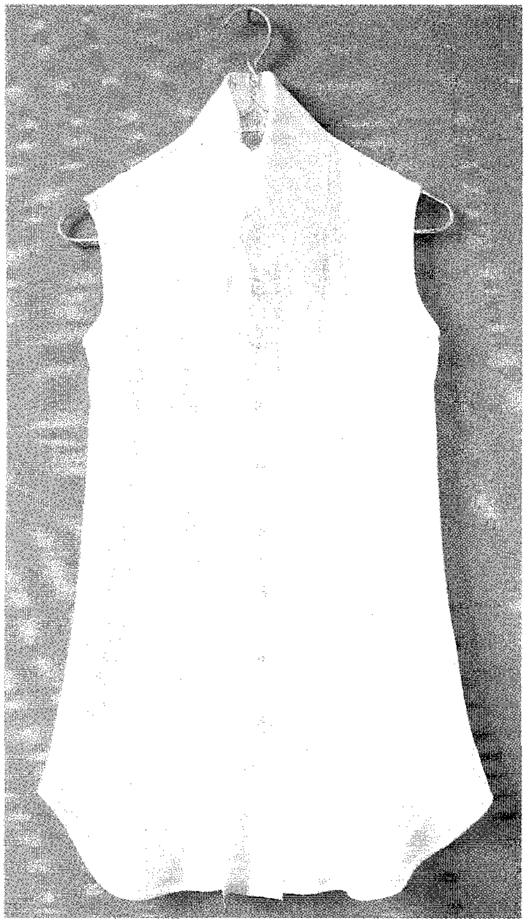
THE FASHION PACK'S BAG OF CHOICE: $38, last season's best-seller now in nylon at GAP stores.



CANDIES UPDATED FOR THE NINETIES: $35, at Bloomingdale's, Lord & Taylor, and Macy's. **ELSA PERETTI'S SHOULDER-GRAZERS, AS CHIC AS EVER:** 18-karat-gold snake earrings, $1,900, exclusively for Tiffany & Co.

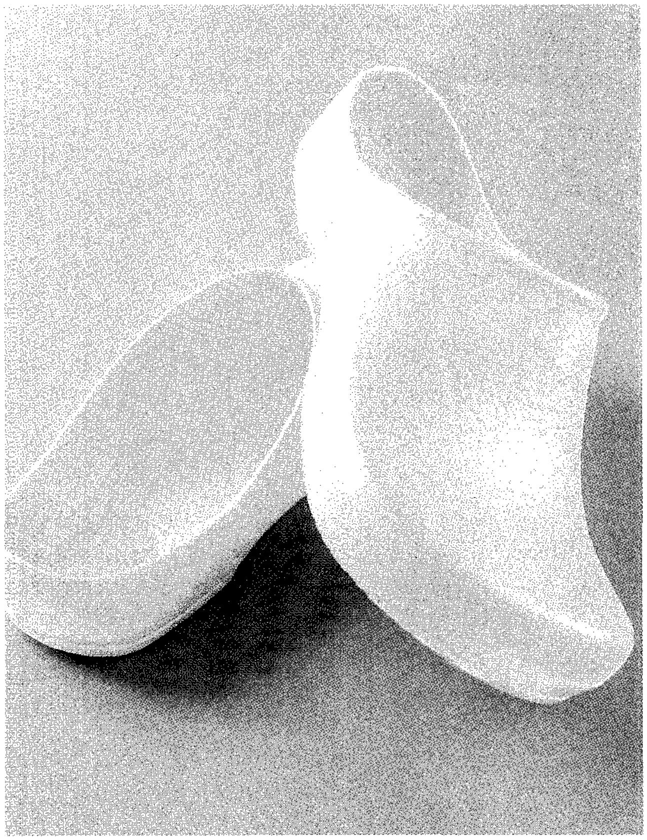
KIESELSTEIN-CORD

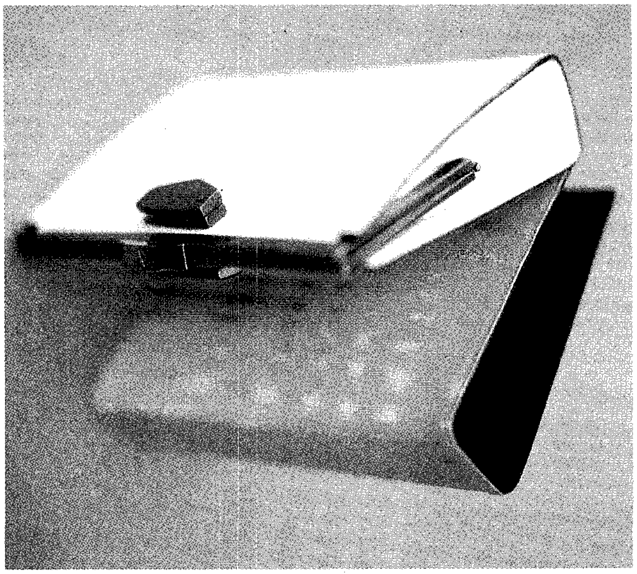
BARRY KIESELSTEIN-CORD TRADES GOLD FOR LEATHER AND SILVER IN HIS NEW SPORTS LINE: Bracelet with three charms, $650, at Bergdorf Goodman, Neiman Marcus, and Saks Fifth Avenue.



NOT JUST ANY WHITE SHIRT: Sleeveless silk shirt, $570, by Yohji Yamamoto at Yohji Yamamoto (103 Grand Street), Bergdorf Goodman, and Barneys New York.

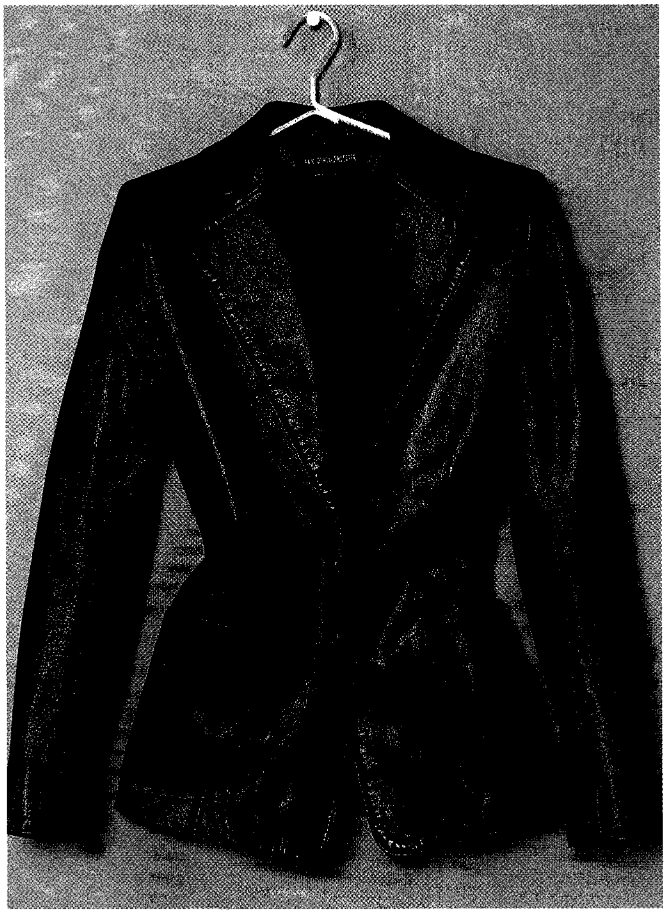
YOUR WEEKEND UNIFORM: Pinstriped shirt, $112, and skirt, $74, at Guess boutiques, Bloomingdale's, and Macy's. Platform sandals, $9.50, from Old Navy Clothing Co. (610 Sixth Avenue).



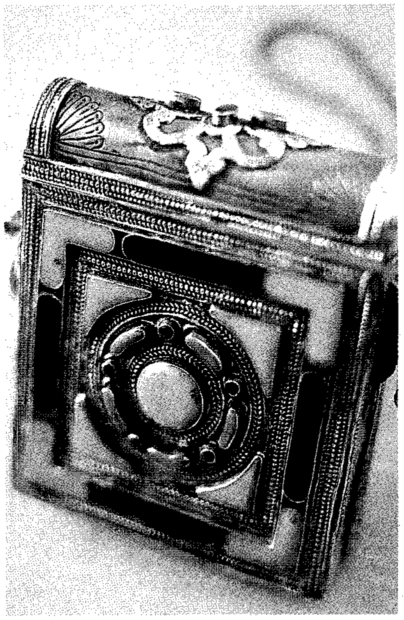


THE CHAMELEON BAG: White calf leather with removable cover that reverses to silver or black, $695, by Mark Cross (645 Fifth Avenue).

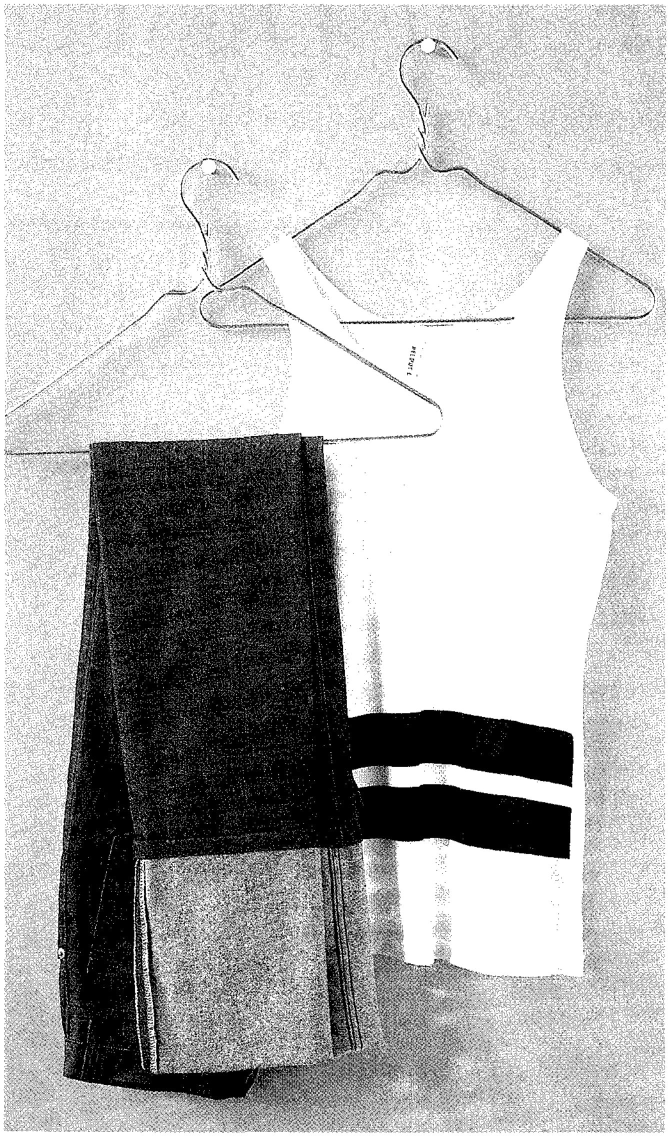
ALL-WEATHER GEAR: Clogs, $46, by Birkenstock, call 1-800-761-1404.



THE JACKET THAT LEAVES THE OLD MOTORCYCLE IN THE DUST: Black leather jacket, $1,250, by Ann Demeulemeester at Bagutta (402 West Broadway), Barneys New York, and Charivari (18 West 57th Street).



FUNK UP THE LITTLE BLACK DRESS—OR JEANS—WITH A TOUCH OF ETHNICITY: Moroccan metal handbag with inlaid stones, $110, at Maison Soussan (260 Fifth Avenue).

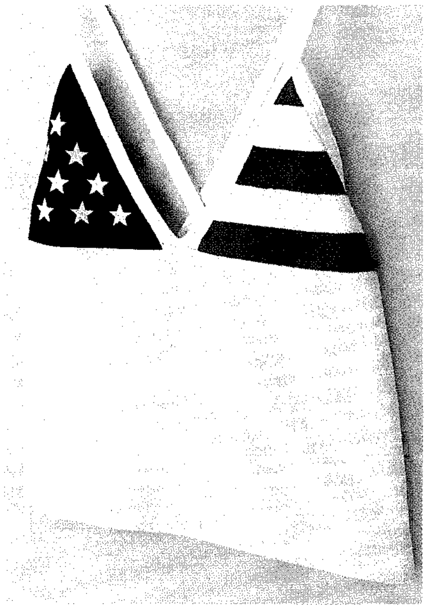


HELMUT LANG ADDS HIS GENIUS TO JEANS: Pants, $145, and tank, $80, by Helmut Lang Jeans at Barneys New York, Saks Fifth Avenue, and Untitled (26 West 8th Street).

THE CLASSIC DRIVING SHOE IN SPANKING TWO-TONES: $275, by J. P. Tod's (41 East 57th Street and in Manhasset).

THE NAKED AND THE RED—MAKEUP ARTIST FRANÇOIS NARS'S TWO EXTREMES OF SEXY: $15 each, by NARS in "Bambi" or "Chinatown," at Barneys New York.

SHOW YOUR PATRIOTIC SIDE—AND A LITTLE SKIN: Knit tank, $150, Ralph by Ralph Lauren at Polo/Ralph Lauren in Manhasset, Bloomingdale's, Lord & Taylor, and Macy's.



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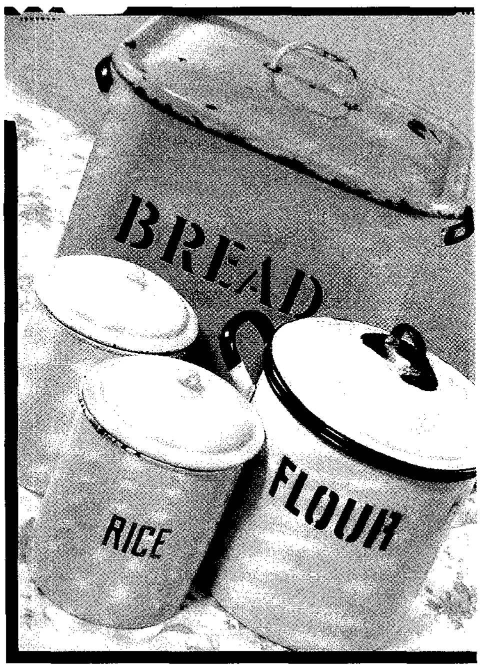
SALES & BARGAINS DANY LEVY

Here's the Dish

Fishs Eddy is **clearing its plates***; Carol Levison's collecting as therapy; and a bit of RuPaul's* **sartorial sass.**

FROM HER 1927 TUDOR HOUSE IN THE Berkshires, Carol Levison conducts her mail-order biz: peddling a mix of English "kitchenalia" and American kitchen- and tableware that dates from the thirties to the fifties. A psychotherapist who was "fascinated by what goes on around the family table," she started collecting all things culinary. Eventually, her smorgasbord of wares—apple-shaped cookie jars, Bakelite-handled flatware, vintage toasters, waffle irons, coffee urns, and such—grew into an aptly named company, Once Upon a Table. Now on sale are items such as: flour canisters, were $90, now $72; biscuit jars, were $120, now $96; thirties English kitchen scales, were $135, now $108; vintage breadboards, were $45, now $36. Polaroids are available for mail-order inquiries. *Once Upon a Table, 30 Croft St., Pittsfield, Mass. 01201 (413-443-6622); through 3/31.*



Flea market by phone: Once Upon a Table is the Pottery Barn with a generous scoop of history.

Tailored Prices

KALINKA—WHOSE SLINKY *SHMATTES* AND tailored suits are worn by everyone from Michelle Pfeiffer to RuPaul—is having a sale. Her clothing, which retails at chichi department stores, is now priced at wholesale and below: wool turtlenecks, were $150, now $50; stretch pants, were $225, now $125; evening dresses, were $500–$600, now $250–$300; suits, were $900– $1,500, now $500–$900. *Kalinka, 333 W. 39th St., fifteenth floor (564-7112); checks accepted; Mon.–Fri. 10–8:30, Sat. 11–5; 2/17–25.*

Flying Saucers

FISHS EDDY—A SHOP WHOSE PRICES QUALIFY as a bargain any day—recently came across a lode of Fiestaware-inspired items in pastel colors like celery, pumpkin, yellow ochre, and denim blue. So, overwhelmed by the quantity of stock it has, the store is pricing them at 50 percent off: dinner plates, were $7.95, now $3.98; salad plates, were $5.95, now $2.98; large platters, were $12, now $6; small platters, were $10, now $5. *Fishs Eddy, 889 Broadway, at 19th St. (420-9020); 2176 Broadway, at 77th St. (873-8819); all major credit cards; Mon.–Fri. 10–8, Sat. till 9, Sun. 11–7; 2/17–27.*

Musical Chairs

THE LITTLE ORCHESTRA SOCIETY IS OFFERING first-time ticket buyers trimmed prices on tickets to its "Symphonic Stories" concerts. Tailor-made for both the enjoyment and the attention spans of little ones, the concerts are at Lincoln Center's Avery Fisher Hall on Saturday, March 8, at 11 A.M. and 1 P.M. Prices are as follows: $25 seats are $15; $20 seats are $10; and $15 seats are $8. On sale Monday, February 17. *Call 704-2100.*

Bistro Reading

BOUQUINS, WHICH SELLS BOOKS WRITTEN IN or translated into French, charges the same price as bookshops in France. Once only a mail-order operation, it's now also a mini-bookstore run out of the SoHo bistro Chez Bernard: Owner Dominique Lucbernet is there Mondays, Tuesdays,

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Photograph by Steve Wisbauer.

and Thursdays from 5 to 11 P.M., or you can call her at 876-2065. *Bouquins at Chez Bernard, 323 West Broadway (343-2583); all major credit cards and checks.*

Getting Pinned

THE NEW YORK CENTER FOR ACUPUNCTURE and Oriental Medicine, a well-kept perch above West 57th Street, is run by two licensed and board-certified acupuncturists. Rates, now cut in half, are as follows: initial visit, regularly $100, now $50; subsequent visits, regularly $65, now $32.50. *New York Center for Acupuncture and Oriental Medicine, 157 W. 57th St., suite 702 (459-2442); checks accepted; by appointment; 2/17–3/31.*

Cropped Frames

MORGENTHAL-FREDERICS OPTICIANS—THE Madison Avenue shop dotted with eyewear that ranges from Jackie O. to *Revenge of the Nerds*—is clearing out selected stock. Giorgio Armani plastic and metal frames were $220, now $110; Persol frames were $240, now $120. *Morgenthal-Frederics Opticians, 685 Madison Ave., near 62nd St. (838-3090), Mon.–Fri. 9–7, Sat. 10–5:30, Sun. 12–6; and 944 Madison Ave., near 75th St. (744-9444), Mon.–Fri. 10–7, Sat. till 5:30; A.E., M.C., V.; 2/17–3/2.*

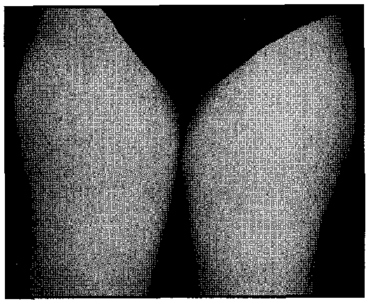
Get Set

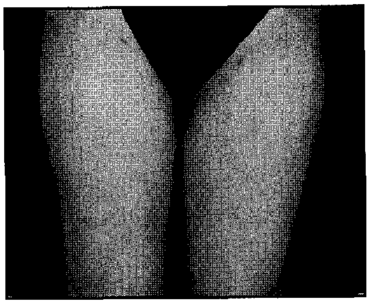
PROPS FOR TODAY—A 100,000-SQUARE-foot prop house filled with famed furnishings from the sets of television shows and movies—is selling off items down in its new retail storefront (custom orders are also being taken, for items without the lofty provenance, at 40 to 50 percent off). Shabby Chic–style sofa seen on *All My Children* (and sat upon by Susan Lucci), originally $3,737, now $999; Italian glass-top coffee table seen on MTV's *The State*, originally $877, now $199. *Props for Today, 330 W. 34th St. (244-9600); all major credit cards; Thurs. 9–8, Fri. 10–7, Sat.–Sun. 10–6, Mon. 12–5; 2/20–24.*

Stealing Beauty

THIS SALON—ALL TOWNHOUSE CHARM AND chichi French beauty products—is discounting services: manicure, was $20, now $10; pedicure, was $40, now $20; facial, was $85, now $60; one-hour body massage, was $75, now $50. *Atelier de Beauté, 130 E. 65th St. (628-4229); all major credit cards and checks; Tues.–Fri. 10–7, Thurs. till 9, Sat. 9–6, or by appointment; 2/10–3/31.*

NOW YOU SEE IT...NOW YOU DON'T





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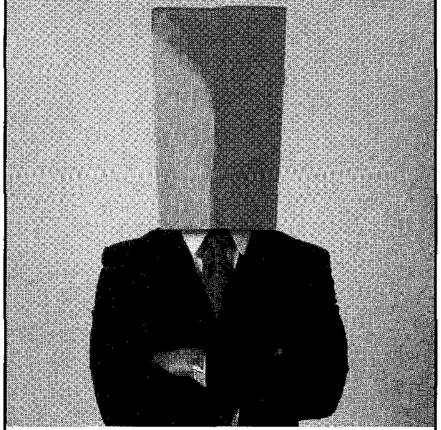

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(WASHINGTON POST, December 6, 1994, Dr. Michael Weintraub, FDA)

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MOVIES DAVID DENBY

Sparring Partners

Jack Nicholson and Michael Caine despise each other in the noir*ish 'Blood & Wine.' Ali and Mailer are both revelations in 'When We Were Kings.'*

THE BEST THING IN THE DOGGEDLY SINCERE *NOIR* thriller **Blood & Wine** is the saturnine acting partnership of Jack Nicholson and Michael Caine. A little portly but still formidable, Nicholson is the wine dealer Alex Gates, an apparently prosperous man with a beaming smile and a wardrobe of dark-blue shirts; actually, Alex is broke and desperately eager to end a painful marriage (to Judy Davis) so he can run away with his beautiful young Cubana mistress (Jennifer Lopez). Caine is an English ex-con, Victor Spansky, a safecracker with a vile temper and dyed hair. Wheezing and hacking from emphysema, Victor is on his last bit of leg, but he's a thief, and he needs to steal something, so he joins Alex and together they rip off a diamond necklace from a Miami mansion. These two lazy, egotistical bastards lunge at things and make mistakes. Once they steal the necklace, everything goes wrong, and they begin to despise each other. What's funny is that Nicholson and Caine seem to be outdoing each other in murderous contempt. Like an elderly couple who have been at it for years—joined by spite and lost without each other—Nicholson, glowering, sends vicious remarks in Caine's general direction, and Caine, gasping for breath, turns the remarks around and sticks them into Nicholson's hide. The two men never even make eye contact.

Lust, rage, greed—the usual trio of forties-*noir* emotions—send the plot rushing along, but without any particular distinction. Director Bob Rafelson appears to be paying tribute to such John Huston crime pictures as *The Asphalt Jungle* and *Key Largo,* but Rafelson mucks up the movie (he always does) with earnest, plodding stuff about "relationships." Alex has a stepson (Stephen Dorff), a lost, moody boy loyal to his mother. Meeting Alex's mistress—he doesn't know who she is—awakens the boy's drive and energy; soon, he's struggling with his stepfather over the stolen necklace and then over the woman too. The picture has some emotional density; no one could say it's just another collection of chases and shootouts. But the conflicts are too familiar to us. Gee, a father and his son: Rafelson is going back to the Freudian banalities of *Five Easy Pieces,* which he made, with Nicholson as the son, almost 30 years ago.

Absorbing as it is while you are watching it, *Blood & Wine* doesn't have enough style to resonate in your memory an hour after it's over. It's too straight, almost TV-movieish. Rafelson shot the story (which he devised with Nick Villiers) in Miami, but he makes little use of the city's distinctive light and color, and the conflicts never explode the way they should. As the mistress—a modern equivalent of a forties good-bad girl—Jennifer Lopez (from *Living Color* and the movie *Money Train*) walks around town like a tomato about to burst: Spilling out of her clothes, she's almost comically overripe. But when Lopez sits down and talks to Stephen Dorff, Rafelson directs her well, and she becomes intense and decisive, an actress. And my God, what a great-looking actress! The flesh seems to glow from inside. Dorff looks at her longingly, and we wait, tongues hanging out. Is Dorff going to become a man—even a leading man? Is there going to be a great sex scene between them? Instead, the movie goes all discreet and ambiguous. Who edited this thing—William Bennett? *Blood & Wine* doesn't come across.

Jack Nicholson is a larcenous wine broker, Jennifer Lopez his mistress, in Bob Rafelson's *Blood & Wine.*

Photograph by Glenn Watson/Fox Searchlight.

MUHAMMAD ALI, WHO ORIGINATED SO MUCH of today's black cultural style but did it with the wit, invention, and lightness that his imitators lack, appears front and center in the remarkable documentary **When We Were Kings.** The movie itself is quite a story. In 1974, the shady but effective Don King promoted a world-heavyweight-championship fight in Zaire, the famous "Rumble in the Jungle." For the heavily favored George Foreman, Zaire was just a place to earn $5 million, but for Ali, fighting to reclaim the title stripped from him when he refused induction into the Army during the Vietnam War, the event was a defining moment. Ali wanted to celebrate black-American success in the African motherland. Blacks had left in shackles and returned as champions—that was his mantra, and the American party included other champions like James Brown and B. B. King, who were caught up in the same spirit.

The young music documentarian Leon Gast went to Zaire to shoot the performance and returned with 300,000 feet of film, including interviews with the boxers and a large slice of the atmosphere in Kinshasa. But Gast couldn't raise the money to complete the picture. After years of struggle, he finally pulled the footage together with help from music manager David Sonenberg and director-producer Taylor Hackford, who shot fresh interviews with (among others) Norman Mailer and George Plimpton, both of whom covered the fight. We see the preparation for the event, the training, the delays, the musical performances, the Americans mingling with Africans, and at last the fight itself, and while all of this is fascinating, the emotional heart of the movie is a kind of "dialogue" between the 32-year-old Ali, holding forth and then fighting, and the 72-year-old Mailer, interpreting from the present Ali's moods, words, emotions, and strategies. For younger viewers, there will be two revelations—not only the mercurial Ali but Norman Mailer at his most sympathetic and brilliant.

We see routine things onscreen—Foreman punching the heavy training bag, Ali taking body blows from his sparring partners—which are then brought to life by Mailer's comments. Even people who hate boxing will be held by the intensity of the human drama. The fight itself is a masterpiece of editing, with Mailer and sometimes Plimpton interpreting Ali's strategies from moment to moment. For Plimpton, boxing is about magic and mystique. For Mailer, it's about heroism and guile—what Ali did to Foreman in 1974 turns out to be so smart and dangerous that it almost causes disbelief. And for Muhammad Ali, boxing is about freedom. Watching him spin and wheel, we can only mourn the brilliant young man who martyred himself to his love of glory in the ring. ■

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THEATER **JOHN SIMON**

Women of No Importance

The Roundabout diminishes Chekhov's 'Three Sisters' with drab sets and draggy staging. Signature Theatre Company delves into Sam Shepard's sheepish past.

Sorority house: Tripplehorn, Irving, and Taylor in Chekhov's *Three Sisters*.

I HAVE OFTEN PUZZLED OVER ANTON CHEKHOV'S much-quoted advice to the Moscow Art Theater to stage his plays as comedies, indeed as farce. I don't know what Stanislavsky and Nemirovich-Danchenko were up to, but surely the plays divide cleanly enough into comic and melancholy bits. Anyway, at the Roundabout Theatre we now have **Three Sisters** by the prestigious young director Scott Elliott, who could have used some of that advice.

This is, as plays go, as good as it ever gets, but Elliott's mounting is longer on length than on goodness. In Acts One and Two, which have been joined together, it all more or less works; but Acts Three and Four are mucilaginous enough to make me wonder why they didn't become glued to the boards. True, Chekhov has introduced 75 pauses into the play; some of Elliott's, however, might give Pinter pause. At least the director moves the characters around sedulously and comes up with unexpected crosses for them and widely scattered places to occupy. Some entrances and exits are unusually brisk; some bodies assume properly despairing angles. There is plenty of ingenuity at work here, and by no means all of it forced or distracting. But there are many spots along this three-and-a-quarter-hour trajectory where lightness of touch would have come in handy.

And that's not all. As the Yugoslav critic Jovan Hristić has aptly observed in his book on the playwright, "Chekhov has definitively introduced time into the drama . . . in all three tenses—past, present, and future—and not only chronologically but also, as it were, meteorologically, as the changing seasons . . . as a concrete natural process." Thus the times of the year are always specified in the text, and for sound dramatic reasons. In Elliott's staging, though, there is no telling what season it is: Indeed, the only thing that changes is the hairstyle of some of the male characters in the last act.

The play also needs careful anchoring in place, which the gifted Derek McLane's scenery signally fails to accomplish. Some of this may be due to spatial, technical, or financial problems at the Roundabout, but why should the Prozorovs' living room be all black like a funeral parlor? Why is there so little of Russia to be seen anywhere? Why so much gray, gray all over, so sparsely lit by the able Peter Kaczorowski? Even the costumes by the distinguished Theoni V. Aldredge are in stringently subdued colors, Natalya's notoriously vulgar green belt emerging as rather understated turquoise.

In Act One, that spinning top is too stationary to convey its ironic symbolism; in Act Three, the commotion surrounding the fire is hardly communicated; in the end, the sisters, instead of standing huddled forlornly together as the stage directions specify, sit in relative comfort on a settee. And why does Kulygin, the high-school teacher, mispronounce one Latin word and muck up the case ending in a well-known adage?

Except for infelicitously contemporary American *lik*es for *as*es, Lanford Wilson's apt translation is neither self-consciously period nor recklessly modern. American English, to be sure, does not lend itself to reproducing the social differences among characters. And the acting? As Olga, the oldest sister, Amy Irving gives a highly correct, schoolmarmish performance; as Irina, the youngest, Lili Taylor is, barring an anachronistic slouch, sweetly credible. But Jeanne Tripplehorn

Photograph by Carol Rosegg.

trips up on the histrionically unhappy Masha and seems never quite sure of what she is about. Hers is at best a cinematic, not a theatrical Masha. As their equally refined brother, the hapless Andrei, Paul Giamatti is too grotesque of countenance and comportment for our sympathy.

Eric Stoltz is an effective Baron Tuzenbach, though Elliott does not make enough of his final scene with Irina. As Kulygin, Masha's teacher husband, David Marshall Grant is a mite oily but otherwise satisfactory. The talented Billy Crudup overacts mightily as Solyony; Calista Flockhart comes across too refined for the manipulative arriviste Natalya. That fine actor David Strathairn is a colorless Vershinin; both he and Miss Tripplehorn are underdirected in the usually hilarious musical flirtation scenes. Still, the only catastrophe is Jerry Stiller as the cynical army doctor Chebutykin, seemingly a reject from the Yiddish theater, and not 60 but more likely 90 years old. Even so, it would take a lot more to ruin such a masterpiece; young people unacquainted with Chekhov could profit especially by getting a fair sense of him here.

MOST PLAYWRIGHTS DO NOT BENEFIT FROM retrospectives; their lesser plays are often best left to their résumés. The well-meaning Signature Theatre Company is certainly doing a disservice to Sam Shepard by dredging up some of his dramatic indiscretions, i.e., any of the stuff we have seen so far. There may be warm receptions from reviewers who salivate Pavlovianly at a big name, and by such audiences as can read meaning into the current triple bill of **The Sad Lament of Pecos Bill on the Eve of Killing His Wife** (disarm the critic by eating into his space!), **Killer's Head,** and **Action.** The first is a pseudo-naïve, pseudo-folk ballad sung throughout; the second, the soliloquy of thoughts racing through the head of a man in the electric chair. Both are essentially gimmicks, too slight to register more than cursorily.

Action, which takes a full hour in Darrell Larson's self-indulgent staging (though the no-doubt-approving author was also seen lurking about), concerns a Christmas turkey dinner for two men and two women in straitened circumstances, about whom we learn very little and care less. They say and do nonsensical, often violent things, and the play comes to a stop as arbitrarily as it began. You could call it a comment on America if you find this country incoherent, unhinged, and ultimately meaningless. But even that could be conveyed more wittily, more dramatically, more disturbingly. Most of it just lies—or, as Shepard would say, lays—there. And this is one of our major playwrights? ■

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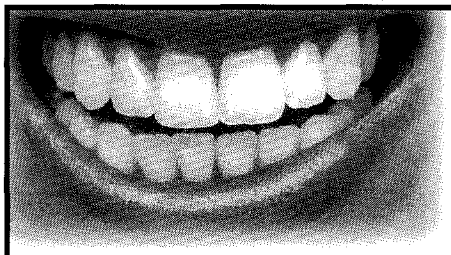

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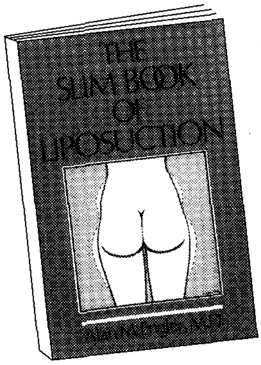

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ART MARK STEVENS

Boys Will Be Boys?

At the uptown Guggenheim, the twentieth century's passion for gender-bending; the bequests of an extraordinary collector, on view at MoMA and the Met.

MAN RAY TOOK A PHOTOGRAPH IN 1922 OF Jean Cocteau staring through an empty picture frame. Just outside this picture frame, which Cocteau holds in his hands, we see the bust of a woman—or perhaps it's a young man. A witty evocation of how we frame our identity, the photograph also presents the conundrums of the modern self. Where is the real Cocteau? Is he posing himself? Or is the photographer posing him? Is that androgynous bust—on the edge of the frame—his doppelgänger? Is it more or less fictitious than his flesh-and-blood pose? The questions are endless: The modern self is a mirror within a mirror within a mirror.

This, of course, is one of the presiding themes of twentieth-century modernity. Perhaps its most telling reflection, in turn, is what's now called gender-bending. Since a person's erotic nature is deeply intertwined with his or her identity, modern artists—as servants of the mercurial self of modernity—have subverted, transformed, emptied, and otherwise played with sexual identity and stereotypes. This sexual masquerade is the subject of **"A Rrose Is a Rrose Is a Rrose: Gender Performance in Photography,"** a show of 80 photographic works by 24 artists now at the Guggenheim uptown. Organized by Jennifer Blessing, the exhibit is at once playful and earnest, naïve and passionate—as interesting for its own attitudes as for the subject it addresses.

The show focuses on two periods in this century that have been particularly concerned with the sexual masquerade—from 1920 to 1940, when Dada and Surrealist artists were at work, and from 1968 to the present, when innumerable artists have made use of cross-dressing, sexual fantasy, and issues of sexual identity. The witty title unites the motto of the manly Gertrude Stein—"Rose is a rose is a rose is a rose"—with the alter ego of the fey Marcel Duchamp, "Rrose Sélavy" (pronounced "Eros, c'est la vie"). Not surprisingly, the first part of the show includes many famous examples of gender-bending: a photograph of Duchamp dressed as Rrose; Man Ray photographs of Barbette, the transvestite trapeze artist whom Paris adored; Brassaï's underworld of cross-dressers and homosexuals.

But there are also less-expected works from between the wars. No one better represents earnest, rock-ribbed American masculinity than the movie star Gary Cooper, yet Cecil Beaton in 1931 took a photograph in which Cooper looks arch, effeminate—a big boy-toy in dandy's clothes. Madame Yevonde's early color photographs of London society dames pretending to be famous mythological figures—*Mrs. Edward Meyer As "Medusa"* (1935) is an example—make a kind of performance of performance itself. Here, there

Snake charmer: Madame Yevonde's *Mrs. Edward Meyer As "Medusa."*

Photographs courtesy of the Solomon R. Guggenheim Museum.

seems no desire to reveal "the real self." You could never unwrap these women. Inside, you would just find more ribbons.

Since photography creates such a strong illusion of reality and truth, it is an ideal medium for playing games with gender: Often, what is isn't and what isn't is. The "self" in the work of Claude Cahun—who looks as much he as she but is actually she—is a flickering gray shadow that seems to steal away from the camera. There is a measure of darkness and melancholy in this earlier gender-bending, particularly in Cahun, but more often the work is playfully sly: It has the light of Duchamp's wry smile.

Recent art is more earnest, showy, academic, and extravagant. In particular, the contemporary camera encourages razzle-dazzle and prompts artists to work with the sugared shininess of the mass media, which in advertising and movies is constantly flirting with sexual stereotypes. Cindy Sherman inserts her own body into the numerous roles convention assigns to women; Matthew Barney creates fantastical sexual fauna; more than a few artists (among them Warhol) perform in drag. Often well known from Whitney Biennials and gallery shows, these artists reflect the contemporary fascination with the sexual margins.

As the title suggests, "Rrose" sometimes celebrates the pleasure offered by the shifting masks of gender; and a long, deft quotation from Roland Barthes warns of the danger of violence if other people's taste is granted too much importance in our lives. (Including, this exhibit implies, their taste in sex.) Unfortunately, the intellectual underpinnings of the show are often painfully conventional. There is an assumption throughout the catalogue that gender-bending is radical, and so it may be to the Christian right. But in the academic world—where the margin is now the mainstream—no subject is more popular. In that respect, "Rrose" rarely fails to be conservative.

If the gender-benders flout authority, the writers in the catalogue appear all too eager to serve the authorities of their milieu, such as Jacques Lacan. Each essay begins with a list of quotations: The bowing and scraping before various Big Daddies rarely stops. The prose is full of fashionable, loaded jargon. (Abstract art in this century "privileges" the search for transcendence.) There is little inclination to question or think critically about the art at hand. Awkward issues, when recognized, are not confronted in a tough-minded way. If gender- and ethnic-based identity is mostly a performance, for example, then what is one to make of the claims for "authenticity" in the race- and identity-based politics of our time?

More important, the catalogue does not provide a wider frame in which to think

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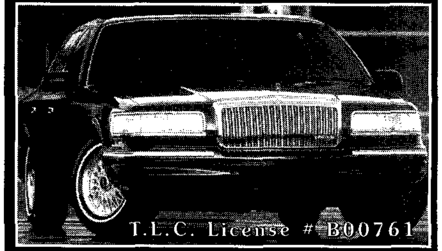

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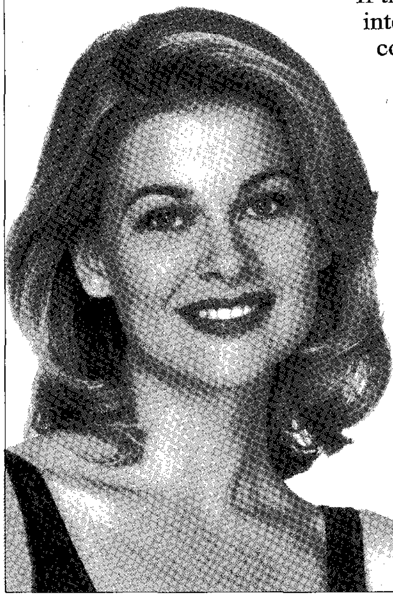

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about gender-bending. The anxiety aroused by the unmoored identity in a world of shadows—of which gender-bending is a recent manifestation—is thousands of years old in Western culture. (Make a visit to Plato's cave.) Strong identities are created, it seems, only to be destroyed or undermined, becoming shadows of themselves. And the eternal search for a rooted and essential authority—boys are boys and girls are girls—has its own necessary beauty and truth as well as danger, just as the recoil from such absolutes does. But this is not a moment that tolerates that kind of paradox.

WHEN PEOPLE COME TO NEW YORK, THEY often ask what museum shows to see. The best answer is "Go see the permanent collections." What's missing from the visual arts almost everywhere in the United States is the heft of tradition, which, far from being onerous, is the great and necessary teacher of the eye. Only here can you see at first hand—and most art must be seen in person to be adequately understood—the varied profundity of serious work. Curators are often judged on the basis of their temporary exhibitions, but their most important duty is caring for and enriching what stays here.

ART

This month, the Museum of Modern Art and the Metropolitan Museum of Art are opening small exhibitions organized around the extraordinary works given to them by **Florene May Schoenborn,** who died in 1995. One of the greatest collectors of the postwar era, who had already given much important art to MOMA, she left 14 additional works to the Modern and 21 to the Met. Her pictures never disappoint, and many are true masterpieces. Her contribution to the holdings of Picasso and Matisse in New York is incalculable. But she has also given very important works by Bonnard, Léger, Braque, Miró, Soutine, Giacometti, Noguchi, Brancusi, de Chirico, and Dubuffet. Schoenborn did not insist that her collection remain together to serve as a vulgar monument to herself; the curators are free to put the works where they can be seen to best advantage. That's class.

Another great collection, the **Nasher Collection** of modern sculpture, is now on display at the Guggenheim uptown. Assembled by Raymond Nasher and his wife, Patsy (who died in 1988), it includes work by most of the celebrated figures in modern sculpture, ranging from Auguste Rodin to Martin Puryear. More than 100 works by 46 artists are on display. Museums rarely do big shows of sculpture, so this amounts to an unusual survey of modernist sculpture; the ten Giacomettis are alone worth the visit. Nasher has yet to announce what he plans to do with his collection, so the Guggenheim is presumably fishing. Good luck. ▬

TELEVISION **JOHN LEONARD**

Alma Martyrs

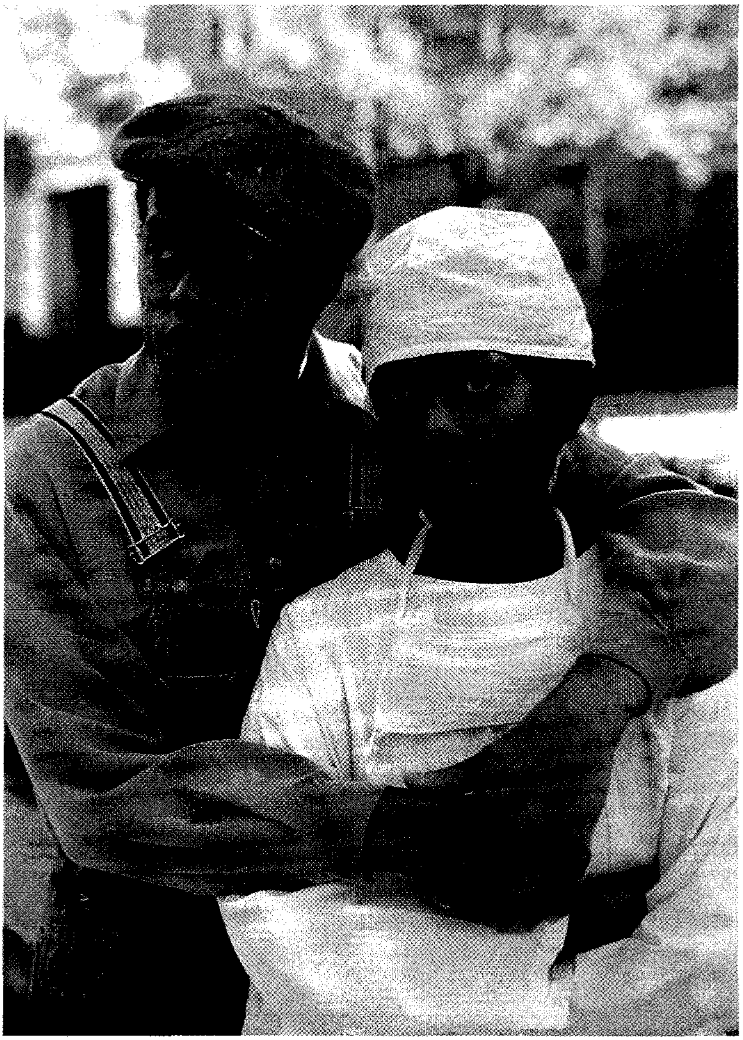
As innocent black men suffer and die, Alfre Woodard's Miss Evers doles out pity but not penicillin; Ken Burns's dreamy 'Thomas Jefferson' soft-pedals slavery.

ON THE ONE HAND, **Miss Evers' Boys** (SATURDAY, February 22; 9 to 11 P.M.; HBO) is about science and racism, the stuff of sermons. On the other, it is about well-meaning people who rationalize their way to moral ruin, the stuff of literature. As syphilis leaves you blind and crazy and crippled, so did blind duty, crazy loyalty, and crippled principle ruin "The Tuskegee Study of Untreated Syphilis in the Negro Male." Alfre Woodard as Nurse Eunice Evers, testifying before a Senate subcommittee in 1972, tells us: "I loved these men. They were susceptible to kindness, and I gave them all I had." What she didn't give them was penicillin.

Dr. David Feldshuh's play, adapted for taut television by Walter Bernstein and directed by Joseph Sargent with a sepia eye for details of period and locale, begins at that Senate hearing (E. G. Marshall presiding as Ted Kennedy)—then flashes back to 1932, when it all began with a Public Health Service–subsidized treatment program for 600 rural Alabama black men, 399 of them syphilitic, another 201 as a control group. The energetic and idealistic Dr. Brodus (Joe Morton) is in charge, with Nurse Evers as his busy assistant and community-relations specialist. It is she who talks reluctant field hands into entering the Tuskegee clinic, translating medical obfuscation into tender care. In gratitude, four of these men, including Caleb Humphries (Laurence Fishburne) and Willie Johnson (Obba Babatunde), decide to call their roadhouse scat-and-dance troupe Miss Evers' Boys.

But the money, of course, runs out. And in Washington, public-health officials like Craig Sheffer talk Morton's Brodus into continuing to pretend to treat the men. This masquerade would replicate the famous "Oslo Experiment" of 1891–1910, which had documented the course of untreated syphilis in white males. Brodus's rationalization, which will work as well for Evers, is that such a study would prove that syphilis is an equal-opportunity disease and disprove racist notions of black "biological inferiority." Never mind justifying the means (uninformed consent) with the end ("pristine" data). What further upped the immorality ante at Tuskegee was that by 1946, medical science knew that penicillin cured syphilis. But penicillin was deliberately withheld from the Tuskegee patients. The experiment went on for another quarter of a century as at least 28 died from the disease.

Morton, looking with a goatee a little like a Bolshevik, is always the smartest presence in any room he visits; he seems here about to explode from internal contradictions. Fishburne, who should have won an Oscar for his role in *What's Love Got to Do With It?,* except that we all hated Ike for beating up on Tina, underplays Caleb to smoldering effect. World War II takes him to Africa and Sicily and ultimately to Chicago instead of back to Tuskegee. Alfre Woodard, whose sinewy intelligence and grace deepen and dignify any part she takes, from *Passion Fish* to *The Piano Lesson,* breaks our hearts equally in her love for Fishburne and her loyalty to Morton. She did wrong, doing good. Even her fussy, control-freak father, Ossie Davis, grasps this point sooner than his splendid, woeful child. In the end, though, we are looking at Tuskegee through the appalled eyes of E. G. Marshall. And what twentieth-century servitude looks like is doing time as a laboratory rat.



Tuskegee's immoral study: Laurence Fishburne with Alfre Woodard in *Miss Evers' Boys.*

HOW MUCH OF THIS IS TOM'S FAULT? EXCEPT FOR THE African-American historian John Hope Franklin, nobody in the new Ken Burns mini-series, **Thomas Jefferson** (Tuesday and Wednesday, February 18 and 19;

Photograph by Bob Greene/HBO.

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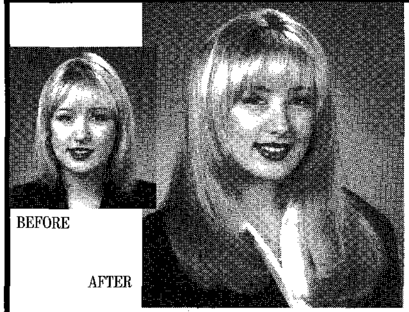

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9 to 10:30 P.M.; Channel 13), is willing to blame him directly, not even Gore Vidal, who is surprisingly avuncular for a professional scourge. To be sure, we hear a lot more from booster clubbies like Daniel J. Boorstin and ink-secreting cuttlefish like George Will than we do from revisionist historians like Garry Wills. Even such articulate scholars as Natalie S. Bober, Andrew Burstein, James Cox, Joseph Ellis, Paul Finkleman, and Clay Jenkinson prefer to discuss Tom's crucial role in separating church from state, his romantic sympathy for the French Revolution, his contempt for the Alien and Sedition Acts, his impulsive-imperial purchase of the Louisiana territory, his forcible relocation of Native American populations from East to West, and his establishing of the University of Virginia to further the cause of public education. They prefer not to engage with the racism in his *Notes on the State of Virginia*—on the inferiority of the Negro's mind and body, not to mention his "disagreeable odor." (They do point out that Washington, unlike T.J., freed his slaves.) Nor are they, at least as they have been excerpted, comfortable dwelling on the Sally Hemings controversy. Jefferson suffered so much—from Federalist calumnies and lifelong debt to the death of all but one of his children—why should he suffer historians too?

These talking-head snippets come to us like seasoning salt in the usual skillful Ken Burns package of period music (piano roll, Virginia reel, and Mozart), lush photography (sunsets, slave shacks, and Monticello), archival footage (portraits, blueprints, editorial cartoons), almost prurient avidity for the grainy feel of sacred relics (chessboards, violins, a calendar clock, four-sided book stands, leather-bound *Tristram Shandy*), and delighted-to-be-here voice-overs (Sam Waterston as Tom, Blythe Danner as Martha, Amy Madigan as Patsy, Philip Bosco as John Adams, plus Adam Arkin, Julie Harris, Derek Jacobi, Arthur Miller, George Plimpton, and Gwyneth Paltrow). *Thomas Jefferson* is a dreamy essay on the aristocrat who became a revolutionary; the agrarian *philosophe* who, even as he despised the urban mass, depended till the end at Monticello on slave labor; the architect who never finished his own house; the aesthete who brought back raisins and macaroni from Louis XVI's court; the *litterateur* who invested more of his fortune and sacred honor in wine cellars and copying machines than in ending the "peculiar institution" that corrupted the Republic in its cradle; and the archaeologist (our very first) who believed that the Tree of Liberty required for nourishment regular watering with the blood of martyrs. ■

THE UNDERGROUND GOURMET **PETER KAMINSKY**

Hot Potatoes

Around the East Village, a fistful of fries with a dribble of mayo is the latest fab food; Peruvians champion traditional tuber cuisine in Jackson Heights.

IF, AS SØREN KIERKEGAARD SAID, “PURITY OF HEART IS to will one thing,” then **Pommes Frites** (123 Second Avenue, near 7th Street; 674-1234) is a restaurant of unsurpassed purity: It serves one thing—French-fried potatoes, crisply done to a golden brown, tossed with salt, and presented in a cone of virginal white paper.

In contrast to many of today’s high-concept restaurants flaunting chefs who have studied with the most famous names in the Michelin (or at least Zagat) guide, Pommes Frites sprang from the mind of Bronx-raised Suzanne Levinson, who confesses, “I have absolutely no food background. It would be a miracle if you ever found me in a grocery store!”

Levinson first crossed paths with the golden fries of Brussels in her student days. Some people fall in love with castles and culture, but she lost her heart to the many *friture,* or French-fry kiosks, one finds throughout the Low Countries. Whereas we Americans are partial to ketchup on our fries, and the English go for vinegar (as did New Englanders before the advent of McDonald’s), the Belgians and Dutch like a big gob of frite sauce—mayonnaise spiked with mustard—on theirs. Levinson has imported this sauce from Holland, but one can also choose from ketchup, mustard, vinegar, Russian dressing, and sweet onions at no extra charge. The more ambitious can shell out an extra 50 cents for a dollop of the more adventurous sauces, most of them mayonnaise-based.

To put Levinson’s fries to the test, I assembled a panel of world-class French-fry experts—i.e., American kids. From the first grade at Saint Ann’s in Brooklyn Heights, I invited Jordan Puryear and my daughter, Lily, both age 6. Then, to assure equitable representation, I also invited Meredith Moore, 17, and her sister Annie, 15, both of them students at rival school Packer Collegiate Institute.

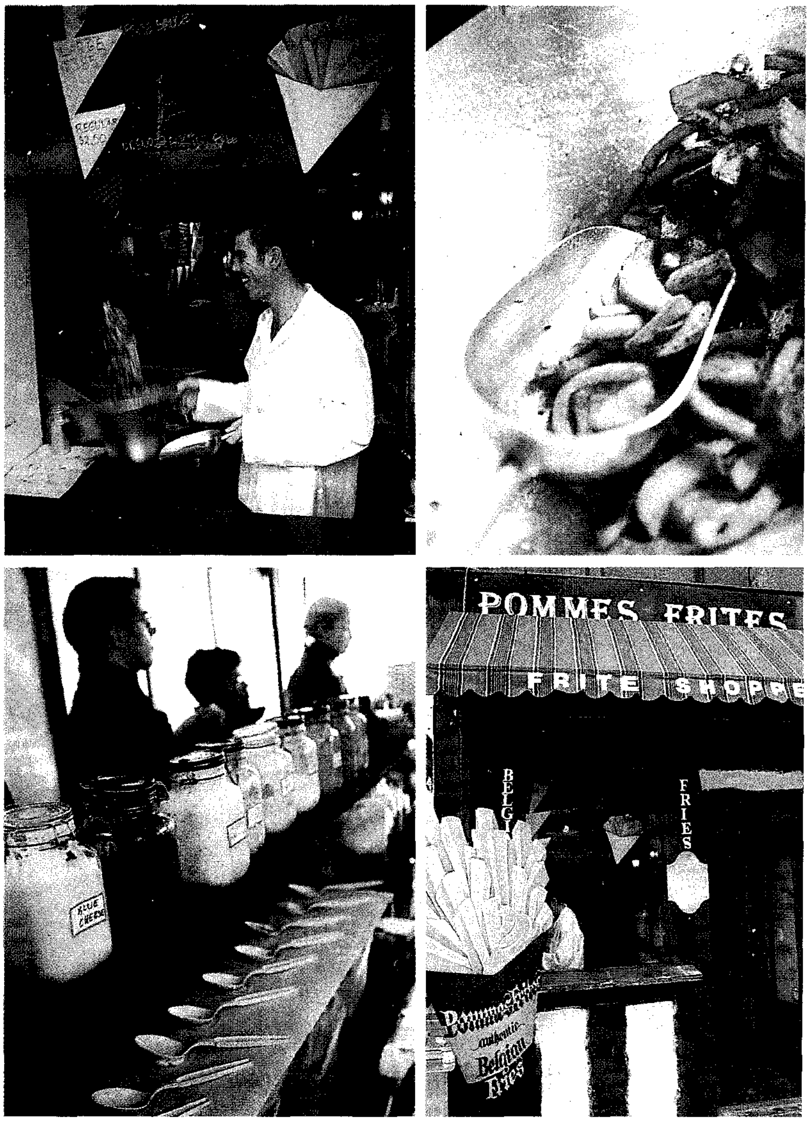
Each diner was allowed to choose her own sauce or sauces. On general French-friedness, all gave high marks to Pommes Frites for crispness. This opinion was seconded by a gaggle of other fry-chomping teenagers, all of whom, judging by their accents, had sat through many viewings of *Clueless.* As expected, the first-graders preferred the ketchup, but the usually single-minded Lily also gave a thumbs-up to the frite sauce. Annie Moore was partial to the frite sauce as well, while her sister, evincing a more sophisticated (or at least older) palate, liked the parmesan-and-peppercorn sauce, which I, too, found very winning. An out-of-the-blue choice—and a good one—for both Meredith and me was the Ballymaole Irish relish, with pickled apples, onions, and raisins. Sampled and greatly admired on an earlier visit was a Kalamata-olive mayonnaise that will not be made by the Dutch producer again until spring.

“Maybe I’ll just mix up some olives and mayo on my own,” Levinson offered with typical can-do spirit before attending to the line that snaked out the door.

Pommes Frites is open daily from 12:30 P.M. till ten-ish weekdays and till 1 A.M. Fridays and Saturdays. No liquor; cash only; limited seating. Regular fries (¾ pound), $2.50; large (1½ pounds), $3.85; double (2½ pounds), $4.50.

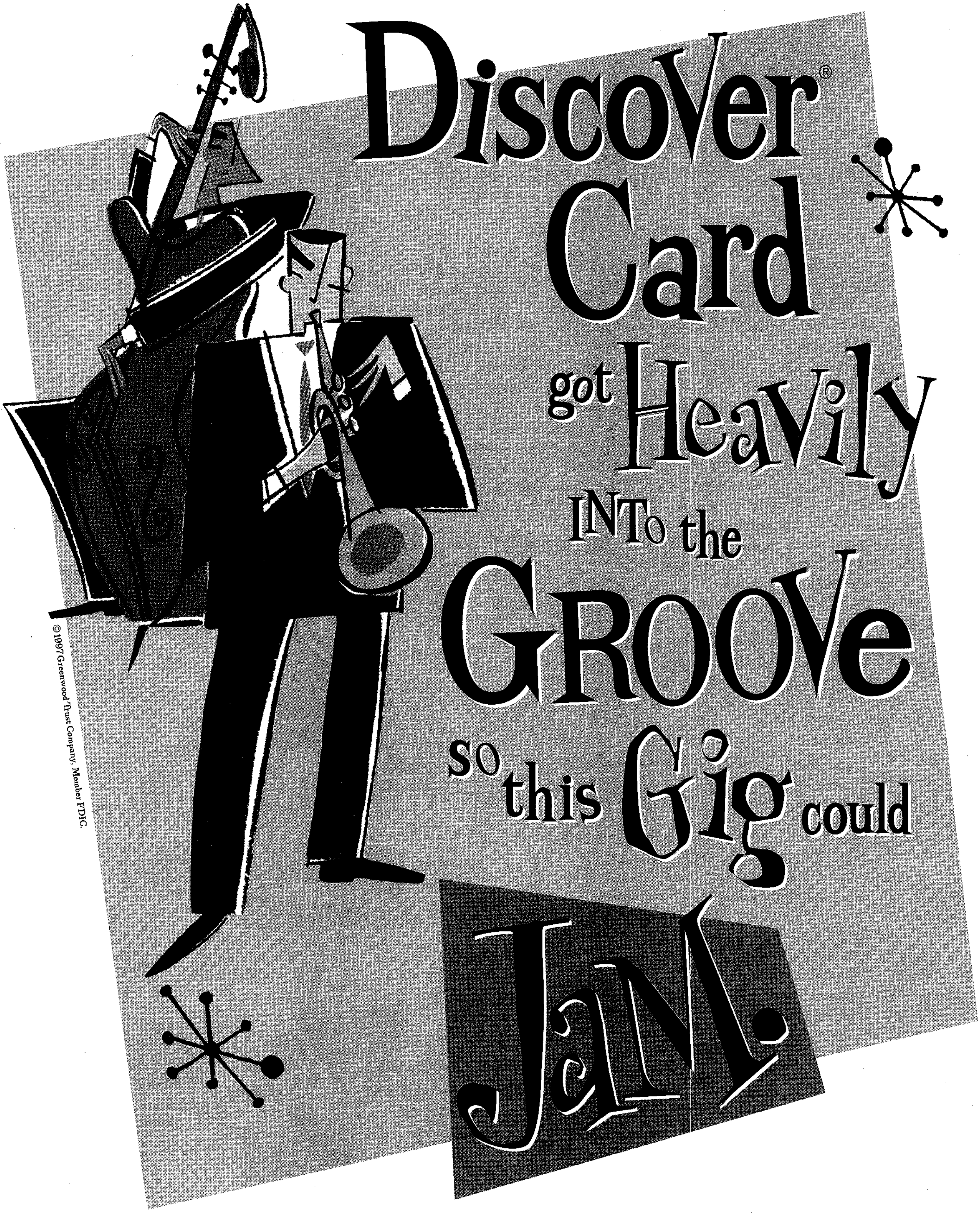
IF YOU WOULD TRULY KNOW THE POTATO, YOU MUST TRY IT at its source—the cuisine of Peru, where potatoes have been a staple for nearly 5,000 years (they didn’t appear in the European market basket until the mid–sixteenth century). A good selection of

(continued on page 179)



Big dippers: Single-minded snacking at Pommes Frites.

Photographs by Erik Rank.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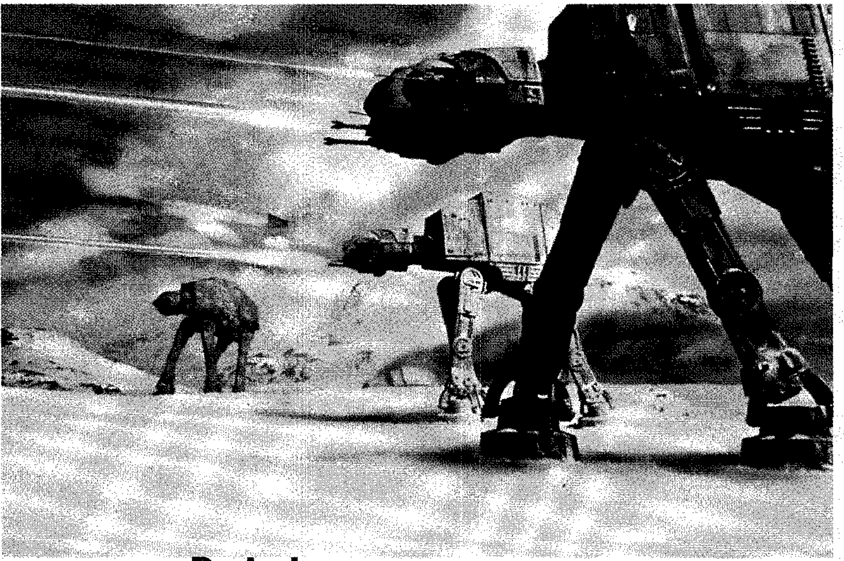
Latin Americana

In a career retrospective at MoMA, photographer Manuel Alvarez Bravo unearths a century's worth of Mexican images (page 147)

movies

Rosewood . . . Giovanni Ribisi . . . Rats in the Ranks



Revival

Space Invaders

The unstoppable cultural force that is *Star Wars* rampages on with the rerelease of *The Empire Strikes Back,* the darkly satisfying second installment, in which Darth Vader gets down to business—unleashing Atat-Walkers (above), rounding up insurgents, and wreaking havoc with the young Luke Skywalker's psyche. Re-entry: February 21.

New Films

★**Absolute Power**—Clint Eastwood's latest work as director and star has a terrific opening sequence. Clint, wearing his years with increasing grace, plays a serious career thief who spends much of his time in museums. With no apparent fuss or fear, the thief enters a Washington, D.C., mansion, disables the elaborate security system, and penetrates a treasure-filled vault situated behind a two-way mirror. Happily emptying jewelry and cash into his sack, he suddenly realizes, to his horror, that the young mistress of the house has returned with a very powerful and famous man, and that she plans to have carnal relations with that man on the other side of the mirror, only a few feet away. When the sex gets rough, and then violent, and then ends in murder, the thief passes through various stages of prurient interest, fear, and disgust. What makes this neo-Hitchcockian episode successful is Eastwood's adherence to the old-fashioned notion that the respective positions of two people or forces threatening one another should be clearly visible to the audience. Here Eastwood methodically lays out a sensational scene, keeping the space clear and distinct, so we can enjoy the thief's fear of exposure, the moral ambiguity of the violator passively watching the greater violation—and then on to the scene's murderous conclusion. Alas, nothing else in the movie is as good as this long opening sequence. (Denby; 2/17/97) (2 hrs. 1 min.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; Metro Cinema.*

Angel Dust—A criminal psychologist tracks a serial killer who is stalking women on the subways of Japan. With English subtitles. (1 hr. 56 mins.; NR) *Cinema Village 12th St.*

Beautician and the Beast—Fran Drescher stars as a beautician from Queens whose make-over services are requested by a Third World nation. Directed by Ken Kwapis. (1 hr. 47 mins.; PG) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; Embassy 2–4; UA East; Lincoln Square; Metro Cinema; Brooklyn Heights.*

Blood & Wine—See David Denby, p. 122. (1 hr. 41 mins.; R). *Opens Friday.*

Breaking the Waves—Lars von Triers's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Angelika Film Center; Eastside Playhouse.*

★**La Cérémonie**—Claude Chabrol has made many malicious thrillers in his long career, but he's never worked before with this kind of devastating malevolence. In the opening scene, Catherine (Jacqueline Bisset), a very well turned-out upper-bourgeois lady, meets Sophie (Sandrine Bonnaire), a prospective housekeeper, and persuades her to come work in her big house in Brittany. Sophie attracts a woman friend—a local postal clerk, Jeanne (Isabelle Huppert), who is as chatty and assertive as Sophie is morose and reserved. At first, Jeanne and Sophie might seem like slightly eccentric outsiders. But their friendship, we find out, is held together by each of their having gotten away, in the past, with a serious crime, and their pranks seem meaner and meaner. In the hands of these two, civilization falls to pieces. (Denby; 1/20/97) (1 hr. 51 mins.; NR) *Lincoln Plaza Cinemas.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby. . . A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. . . Reviews are followed by the Manhattan theaters where the film is playing.

★**Citizen Ruth**—We make the acquaintance of Ruth Stoops (Laura Dern), a white-trash no-good from Anywheresville, USA, a woman who lives to sniff glue in back alleys. As the movie opens, Ruth is pregnant with her fifth child (the other four have been given away), and she's facing a jail sentence for endangering the life of her fetus. The judge tells her he will get the charges dropped if she agrees to an abortion. Ruth is discovered in jail by four freshly arrested pro-lifers; she then enters the Christian home of Norm and Gail Stoney (Kurtwood Smith and Mary Kay Place), who feed her, clothe her, and preach to her, subjecting her to pro-life porno-propaganda. Ruth is rescued from the pro-life people by Diane (Swoosie Kurtz) and Rachel (Kelly Preston), a determined pro-choice lesbian couple, yet she remains as untamable as ever. Diane and Rachel know how to put on the face of Intelligent Concern, but they pay just as heavily as the Stoneys for their naïveté about Ruth, who swigs Courvoisier in the lovely upstairs bedroom they give her and leaps for joy when the pro-life people announce on television that they will pay her $15,000 to have her baby. Despite its critical intentions, *Citizen Ruth* is an entertainment—an extremely well-written, brilliantly acted movie touched by the spirit of both James Thurber and Preston Sturges. (Denby; 1/27/97) (2 hrs. 6 mins.; R) *Screening Room.*

Cyclo—A destitute orphan, robbed of his only means of work and transportation, is rescued by a local gang leader (Tony Leung-Chiu Wai)—who has, it turns out, lured the orphan's older sister into prostitution. Directed by Tran Anh Hung (*The Scent of Green Papaya*). (2 hrs. 2 mins.; NR) *Film Forum.*

Dangerous Ground—Ice Cube is a South African exile who returns home to search for his missing younger brother. With Elizabeth Hurley. Directed by Darrell Roodt. (1 hr. 32 mins.; R) *Village East; 19th Street East; Criterion Center; Manhattan Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza Twin.*

★**Dante's Peak**—Out there in the Pacific Northwest, in the idyllic, clear-aired town of Dante's Peak, which is at the base of a dormant volcano, Linda Hamilton is the mayor, and Pierce Brosnan shows up, a handsome but troubled volcanologist. After some mini-quakes and a couple of lovers roasted while frolicking in the hot springs, the mountain erupts, and the scenes of panic and devastation in the small town are scary enough. Director Roger Donaldson stages a fine scene in which a raging river sweeps away a bridge and a man trapped on the bridge has a passing moment of recognition in which he accepts his fate. *Dante's Peak* is movieish,

"Cue" cover photograph courtesy of the Museum of Modern Art.

corny, imitative, and absurdly plotted, but here and there, the movie strikes a genuine note of awe. (Denby; 2/17/97) (1 hr. 49 mins.; PG-13) *Waverly; 34th Street Showplace; Chelsea; Baronet/Coronet; National Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Olympia Cinemas; Brooklyn Heights; Pavilion/Windsor.*

★**The Empire Strikes Back**—The second installment in George Lucas's *Star Wars* trilogy. (2 hrs. 7 mins.; PG). *Opens Friday.*

★**The English Patient**—In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katharine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. After an embarrassingly masochistic performance in *Strange Days,* Fiennes has recovered his spirits; his count is a formal and demanding fellow, witty but not good-humored. As Katharine, Scott Thomas has a bladelike finesse and strength. She provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen—so much derided recently—actually means something. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Embassy 2–4; 86th Street; New York Twin; Lincoln Plaza Cinemas; Plaza Twin.*

Everyone Says I Love You—In movies, when ordinary speech seems inadequate, singing and dancing become, like poetry, the strongest way of saying something. But in Woody Allen's new musical, the gesture toward song or dance is meant to be enough; talent is not the point. So Allen uses actors with no training as singers, actors who may have never sung professionally in their lives—himself, Julia Roberts, Tim Roth, Alan Alda, and many others—and they warble in their thin little voices, which barely reach the microphone, and there's no exhilaration, no release. The movie is a comedy about a large, rich, mixed-up New York family (Alan Alda is the paterfamilias), with first marriages, second marriages, stepchildren, and friends, all of them falling in and out of love, usually at the drop of a hat. The movie is easy to sit through and hard to get excited about. (Denby; 12/9/96) (1 hr. 47 mins.; R) *Village East; 34th Street East; Chelsea; New York Twin; Orpheum; Lincoln Square; Pavilion/Windsor.*

Evita—Eva Perón (Madonna), born in 1919 in a small town, escapes from illegitimacy and poverty to Buenos Aires; she becomes a dance-hall girl, a mediocre radio and film actress; she sleeps with colonels, drifts upward, and winds up as the wife of Juan Perón (Jonathan Pryce), who is elected president of Argentina. Under his protection, she becomes a political figure in her own right, a benefactress of the poor, a savior, a saint, yet she's blind to the police power and torture that keep her husband in power. She dies of cancer at 33 and is embalmed, and offers redemption to the people. Or something like that. The life of the actual Eva Perón is a black comedy of major proportions; it is a life that can sanely be approached only with irony—or with an exuberant appreciation of the grotesque. *Evita* is grotesque, all right, but it lacks even a tinge of self-awareness or wit. Writer-director Alan Parker and his team re-create postwar Argentina, and some of the detail is impressive—but this is a weird, terribly distant piece of moviemaking. Holding pictures of Evita, crowds appear at political rallies; gather outside the palace as she is dying; attend her funeral; engage in vague insurrectionary activities. *Evita* is a kind of fascists' pseudo-opera: After a while, we realize that we're being pressed into that crowd of awestruck worshipers. (Denby; 1/6/97) (2 hrs. 5 mins.; PG) *Village Theatre VII; Chelsea; Guild 50th Street; Sutton; 86th Street East; Lincoln Square.*

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The Partnership For The Homeless

Fierce Creatures—The follow-up to 1988's *A Fish Called Wanda,* in which John Cleese, Kevin Kline, Jamie Lee Curtis, and Michael Palin cheerfully mismanage a failing zoo. (1 hr. 38 mins.; PG-13) *34th Street Showplace.*

Fools Rush In—Matthew Perry and Salma Hayek star in this comedy about a young couple who get married after a one-night stand results in pregnancy. Directed by Andy Tennant. (1 hr. 46 mins.; PG-13) *Village Theatre VII; 19th Street East; Cinema I, II, Third Ave.; 84th Street Six; New Coliseum; Plaza .*

Gridlock'd—Tim Roth and the late Tupac Shakur star as two drug addicts whose attempts to go straight are thwarted by social services. Written and directed by Vondie Curtis-Hall. (1 hr. 30 mins.; R) *Village Theatre VII; Astor Plaza; Nova.*

★**Hamlet**—In the new *Hamlet,* Kenneth Branagh is an extroverted prince who dominates every conversation and enjoys putting people on. Branagh updates the setting from medieval times and a shadowed, cavelike palace to the nineteenth century and a full-dress court that is brilliantly lit. As the principals plot and scheme and manipulate one another, we are never allowed to forget that the future of the state is at issue; this Hamlet very much wants to be king. The play is exhaustingly long, and the lack of intimacy in Branagh's conception places added stress on our endurance—yet there are many brilliant moments. (Denby; 1/6/97) (4 hrs. ; PG-13) *Paris Theater.*

★**Jerry Maguire**—The sports agents in *Jerry Maguire* crash through the ceiling on jet blasts of energy. The huge amounts of money they can snag for their clients in multiyear contracts and endorsements drives everyone crazy—and none more so than the great Jerry Maguire (Tom Cruise), who keeps his high clear and pure in a steady stream of winning, adulation, and sex. Jerry, as it turns out, is miserable. He writes a soul-searching memo—a "mission statement"—and distributes it to the entire company, asking that the company handle fewer clients and give them more personal attention. Jerry is thrown out within a week. Everyone drops him except for a single client, Rod Tidwell (Cuba Gooding, Jr.), who is a promising pro player but not quite a star. And Dorothy (Renee Zellweger), an accountant from the office, stays with Jerry, too, and falls in love with him. Written and directed by Cameron Crowe, *Jerry Maguire* is a terrifically alert movie, hip to the way people feel about one another from moment to moment. (Denby; 12/16/96) (2 hrs. 20 mins.; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum; Lincoln Square.*

Johns—David Arquette and Lukas Haas play two young hustlers struggling to survive on the streets of L.A. Written and directed by Scott Silver. (1 hr. 36 mins.; R) *Quad Cinema.*

★**Kolya**—This hero of this loving and touching Czech film—set in 1988, only a year before the Velvet Revolution—is Franta (Zdenek Sverak), who has lived with dismay for so long that he remains blind to the signs that the Soviets are losing their grip. A great musician, he was once a cellist in the Czech Philharmonic, but he was tossed out for making an offhand remark that offended a Prague bureaucrat. Defensive and silent, he has turned into a sneak and a liar, a man who seduces other men's wives. Broke, Franta agrees to marry, for good money, a Russian woman who needs Czech papers. As soon as the wedding comes off, however, Franta's wife flees Prague for a lover in West Germany; she leaves behind a 5-year-old boy, Kolya, who speaks nothing but Russian. The great seducer—a man who calls one married woman after another at night, looking for an absent husband—is reduced to giving baths to a lovelorn child he can't speak to. The movie, of course, is a comedy of male selfishness, a Czech version of the Dustin Hoffman–Justin Henry scenes in *Kramer vs. Kramer,* though made with a finer, lighter touch and an absence of obvious sentiment. (Denby; 2/10/97) (1 hr. 50 mins.; PG-13) *Angelika Film Center; Lincoln Plaza Cinemas.*

Lost Highway—David Lynch's *noir*-ish mystery revolves around two conflating love affairs that may or may not involve the same woman. With Bill Pullman, Patricia Arquette, and Balthazar Getty. (2 hrs. 15 mins.; R). *Opens Friday.*

Margaret's Museum—In a small mining town in forties Nova Scotia, a young newlywed (Helena Bonham-Carter), despondent over the loss of her father and brother in local coal-mining accidents, frets over her husband's desire to work in the mines himself. Directed by Mort Ransen. (1 hr. 58 mins.; R) *Quad Cinema.*

Marvin's Room—Diane Keaton and Meryl Streep star as estranged sisters who struggle to reconcile when one is faced with a terminal illness. With Leonardo Di Caprio. (1 hr. 38 mins.; PG-13) *Village East; Regency.*

Mother—Albert Brooks (who also wrote and directed) plays a mediocre novelist, twice divorced, who moves back in with his mother (Debbie Reynolds) to thrash out his Oedipal kinks. (1 hr. 44 mins.; PG-13) *Tower East; Lincoln Square.*

★**The People vs. Larry Flynt**— In the fifties, Larry Flynt and his brother, Jimmy, suffer through a dirt-poor, sub-Huck Finn boyhood in rural Kentucky. Twenty years later, Larry and Jimmy are running topless clubs in Ohio, satisfying customers and hurting no one. (That, at least, is the way the movie tells it.) Larry (Woody Harrelson), who sleeps with all the girls, is a free man, unburdened by refinement or civility. He's willing to try anything. Why *not* put pictures of a naked Jackie O. in his new slick-paper mag, *Hustler*? The money is just lying on the ground. Even in his early Czech movies, Milos Forman demonstrated his pleasure in raffishness, and this time he's raised rotgut courage to the status of truth. Larry and his tarnished inamorata, the dancer Althea Leasure (Courtney Love), deliver pornography without apology or disguise; their ambitions are so straightforward, and they exist on such easy terms with their flesh, that they burn away the hypocrisy of anyone hung up on appearances. But the filmmakers make the mistake of turning Larry Flynt into a moral hero and martyr. The movie suggests no way of criticizing Larry Flynt that isn't hypocritical, and liberal sanctimoniousness begins to overwhelm the screenplay. (Denby; 12/23/96) (2 hrs. 10 mins.; R) *Village Theatre VII; Gemini Twin; Lincoln Square.*

The Pest—John Leguizamo plays a wacky con artist so in need of cash that he sets himself up as human prey. (1 hr. 22 mins.; PG-13) *Village East; 19th Street East; Chelsea; Criterion Center; 84th Street Six.*

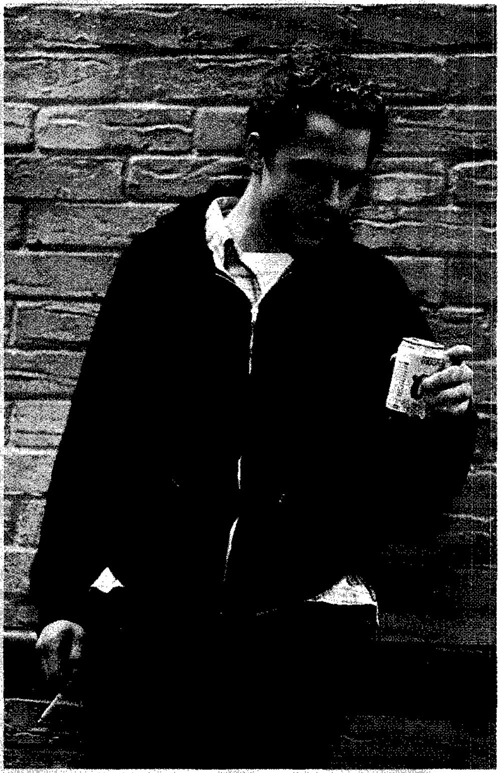
Portrait of a Lady—This adaptation, directed by Jane Campion, sticks to Henry James's plot, yet it is essentially a solemn art exercise, not a work of art. Isabel Archer (Nicole Kidman), exercising her freedom in defiance of common sense, makes a disastrous marriage to a dilettante and a poseur—Gilbert

Talent

Angst in America

When he first read the script for David Lynch's *Lost Highway* (opening February 21), Giovanni Ribisi (pictured) was nonplussed. "I had to read it four times to get what it was about," says the 22-year-old actor, who is rapidly emerging as the poster boy for America's disaffected youth. In his view, Lynch's lush, cryptic film—ostensibly the story of two men who may or may not be having an affair with the same woman—is really about the nature of identity. Not that he asked Lynch. "He likes to leave a little mystery there, so that five minutes after you see the movie you're still trying to figure it out, not wondering what you should get to eat," says Ribisi, who won a small role as a moody suburban kid after a brief interview with the legendarily bizarre filmmaker. "I had to go up to his house in the Hollywood Hills," recalls Ribisi, "and he walks in this room with his hair, like, two feet off his head, and he's got a couple of vitamin pills hanging out of the corner of his mouth, and he goes, 'So, you got a couple of free weeks in February?' " Ribisi did, and soon after landed the part of Jeff—another study in adolescent ennui—in Richard Linklater's parking-lot drama *subUrbia.* To prepare for the project, says Ribisi, "I drove by a few Circle Ks to spy on kids drinking beer." His next film will be music-video-director Jesse Peretz's feature debut, *First Love, Last Rites.* "I play this 17-year-old kid from New York who goes down to Louisiana, loses his virginity to a girl he becomes obsessed with, and starts talking to a preacher—who is actually a rat in the wall," reports Ribisi. In between movie gigs, Ribisi has a recurring role on *Friends,* as Phoebe's slow-on-the-uptake little brother, though he clearly feels more inclined toward the big screen. "I don't want to bite the hand that feeds me," says Ribisi diplomatically, "but I don't even have an antenna for my TV set."

MAUREEN CALLAHAN



Photograph by Deana Newcomb/Castle Rock Entertainment.

Osmond (John Malkovich), an American living in Italy with no ambition beyond perfecting his taste. In short order, Osmond drains Isabel's pocket, and her spirit. We're puzzled. How did Isabel get stuck with such a monster in the first place? What is she thinking? Why does she stay with him? She seems a mere victim, and readers of the book will miss the intellectual fire of James's heroine as well as the flowing commentary that makes her situation so moving. (Denby; 1/13/97) (2 hrs. 24 mins.; PG-13) *Village Theatre VII.*

Prisoner of the Mountains—A Chechen man, whose son is being held hostage by the Russian army, kidnaps two Russian soldiers in the hopes of making a trade. Inspired by the Tolstoy novella *A Prisoner of the Caucasus.* (1 hr. 38 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

★**Ridicule**—As screenwriter Rémi Waterhouse and director Patrice Leconte tell it, wit rules the court of Louis XVI so thoroughly that a man who says something brilliant at a dinner party or recovers quickly from another man's insult finds himself rewarded with the king's favor. On the other hand, if the same man falls down on the dance floor, or begins an insult that peters out, he receives derision so acute and persistent that he might be required to absent himself from France altogether. Wit, as it is conceived here, is artificial, formal, logical. It reveals nothing of character; its very point might be to conceal it. But the director finds these people out; he is more ruthless than the king. (Denby; 12/9/96) (1 hr. 42 mins.; R) *59th Street East.*

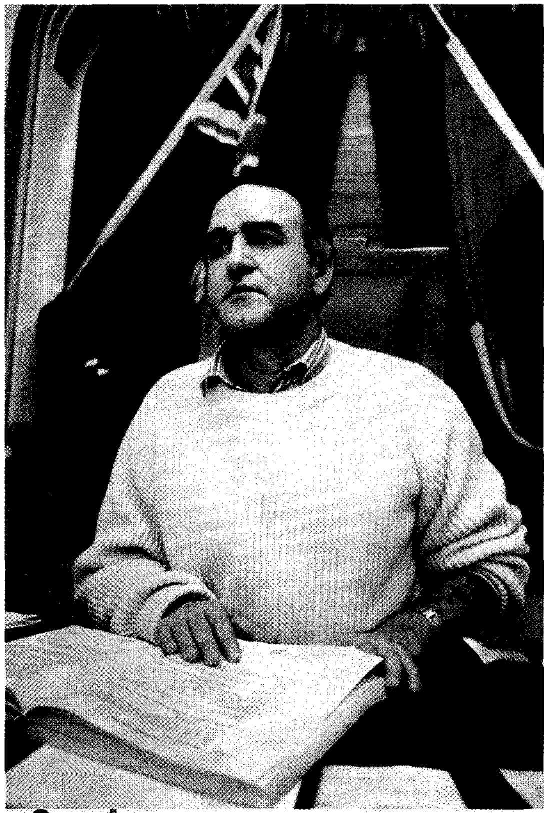
Rosewood—Two men work to evacuate an all-black town when neighborhing whites—enraged by false reports of a random attack by a black man against a white woman—seek revenge. Based on actual incidents in twenties Florida. Directed by John Singleton. (2 hrs. 22 mins; R). *Opens Friday.*

Salut Cousin!—A naïve young man from Algiers joins his more worldly cousin in Paris and embarks on personal adventure. Directed by Merzak Allouache. (1 hr. 37 mins.; NR). *Quad Cinemas.*

Scream—Director Wes Craven's self-referential, post-modern take on scary movies. With Drew Barrymore, Neve Campbell, and Skeet Ulrich. (1 hr. 40 mins.; R) *Waverly; Manhattan Twin; 86th Street; 62nd and Broadway; Olympia Cinemas.*

★**Secrets & Lies**—At the center of Mike Leigh's great comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxann. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of those rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Shine—This much-hyped movie is pretty bad, but you should see it anyway for Geoffrey Rush, the Australian theater actor who plays the real-life pianist David Helfgott. As screenwriter Jan Sardi tells it, Helfgott suffered through a cramped, driven childhood in the house of Polish refugees who lost their relatives in the Holocaust. The father (Armin Mueller-Stahl), a bearish domestic tyrant, bullies his talented son into winning competitions, then crushes the boy with guilt when he tries to leave home to continue his career. Watching this stuff, most of it badly directed by Scott Hicks, is a wretched experience. Bent over from fear, skinny and pale, all glasses and big hands, the teenage boy is so spooked that he collapses smack-bang on the piano as he completes a performance of Rachmaninoff's Piano Concerto No. 3. After shock treatment, he winds up in the bin, then makes a long climb back. *Shine* is meant to chronicle the triumph of the human spirit, but it's mostly a crock. (Denby; 12/2/96) (1 hr. 45 mins.; PG-13) *Angelika Film Center; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Lincoln Square; Pavilion/Windsor.*



Photograph courtesy of Film Forum.

Opening
Australian for *Politics*

In 'Rats in the Ranks,' a true story of bush-league political buffoonery, Australian directors Bob Connolly and Robin Anderson chronicle the re-election campaign of small-town mayor Larry Hand (above)—and the duplicitous machinations of several Town Council members who want his seat. Opens February 26 at Film Forum.

Sling Blade—A mildly retarded young man—who, as a child, slew his mother with a sling blade when he caught her having sex—is released, against his will, from an insane asylum. With Billy Bob Thornton, who wrote and directed. (2 hrs. 14 mins.; R) *Angelika Film Center; Carnegie Hall Cinema; First & 62nd St. Cinema.*

★**Star Wars**—The early and middle seventies—the time of the *Godfather* movies and great films by Altman, Scorsese, Polanski, and Ashby, the time of De Palma's audacities and a general level of risk-taking, even in the big studios—offered much to anyone eager to believe that film was the great American art form of the twentieth century. Seeing *Star Wars* after those movies was, for some of us, an exhilarating but also unnerving experience. For here was a master showman, George Lucas, working in hyperpop style, without the earnestness about art that we expected from master directors. Lucas sent people running up and down corridors, zapping each other with laser guns; he was obviously reviving, with affection, the cheesy spirit of such Saturday-matinee serials as *Buck Rogers* and *Flash Gordon.* At the same time, *Star Wars* had moments of great natural beauty and its own kind of wit. Obviously it was a super entertainment, but it wasn't art, exactly. It was some highly conscious mutation. In the past twenty years, American big-studio films have become so frivolously pop and so omnivorously commercial that *Star Wars* now seems a model of classical narrative. It tells a story with some feeling for its characters; it has a strong charge of suspense and an epic theme—the search of a boy for his father. It has a touch of mystery, and has retrospectively gained in stature by Lucas's extending the mythical aspects of the story in later parts of the trilogy. What seemed cheesy before—the helmeted lummoxes running up and down corridors, the refuse-dump walls closing in on the heroes—now seems reassuringly human and small-scaled. (Denby; 2/17/97) (2 hrs. 1 min.; PG) *Art Greenwich Twin; Chelsea West; Murray Hill Cinemas; Ziegfeld; First & 62nd St. Cinema; Orpheum; Lincoln Square; Pavilion/Windsor.*

SubUrbia—College dropout, dreamers, and premature failures hang out every night in a convenience-store parking lot somewhere in suburban texas. As a group, the have gathered in this gruesome cement corner since high school. Most Americans would see them as posing losers, and in many ways they are. But playwright-screenwriter Eric Bogosian and director Richard Linklater treat them tenderly; the kids are losers of a special kind—embittered idealists trapped in the nowheresville of American pop commercialism. What if you see through society, and you think that everything is crap? What do you do then? *SubUrbia* is intensely written and played, and though it whirls around and goes nowhere, passages of it are affecting. (Denby; 2/10/97) (1 hr. 57 mins.; R) *Angelika Film Center; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Directed by Doug Liman. (1 hr. 37 mins.; R) *Screening Room.*

That Darn Cat—Christina Ricci is a bored 16-year-old whose mischievous cat leads her and her cohort (Doug E. Doug) into a web of suburban intrigue. Directed by Bob Spiers. (1 hr. 29 mins.; PG) *Village East; Chelsea; Embassy 2–4; Sutton; 86th Street East; 84th Street Six; Pavilion/Windsor.*

Touch—Skeet Ulrich stars as a young Franciscan monk living in L.A. whose daily existence—which consists mainly of quietly performing miracles—is destroyed by assorted hucksters, televangelists, and tabloid reporters. Directed by Paul Schrader. (1 hr. 37 mins.; R) *Village Theatre VII; Chelsea; Beekman; Lincoln Square.*

Vegas Vacation—Chevy Chase once again loads the wife and the kids (are they not grown yet?) into the Suburban and relentlessly pursues fun. (1 hr. 30 mins.; PG) *Village East; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Plaza.*

Waiting for Guffman—Christopher Guest stars as Corky St. Clair, a failed stage director who returns to his hometown of Blaine, Missouri, in the hopes of resuscitating his career. Directed by Guest. (1 hr. 33 mins.; R) *Angelika Film Center; Crown Gotham.*

★**When We Were Kings**—See David Denby, p. 122. (1 hr. 32 mins.; NR) *Lincoln Square.*

Manhattan
Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Breaking the Waves; Kolya; Shine; Sling Blade; SubUrbia; Waiting for Guffman.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Beautician and the Beast; Star Wars.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Angel Dust.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Cyclo.* Opening 2/26: *Rats in the Ranks.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Johns; Margaret's Museum; Prisoner of the Mountains; Secrets & Lies.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Citizen Ruth; Swingers.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Albino Alligator; Dangerous Ground; The English Patient; Everyone Says I Love You; Jerry Maguire; Marvin's Room; Metro; The Pest; That Darn Cat; Vegas Vacation.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Absolute Power; Evita; Fools Rush In; Gridlock'd; The People vs. Larry Flynt; Portrait of a Lady; Touch.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Dante's Peak; Scream.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Beautician and the Beast; Dangerous Ground; Fools Rush In; Jerry Maguire; The Pest; Vegas Vacation.*

34th Street East—241 E. 34th St. (505-CINE#586) *Everyone Says I Love You.*

34th Street Showplace—238 E. 34th St. (532-5544) *Beautician and the Beast; Dante's Peak; Fierce Creatures.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Absolute Power; Dante's Peak; The English Patient; Everyone Says I Love You; Evita; The Pest; Shine; That Darn Cat; Touch.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Star Wars.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Absolute Power; The English Patient; Shine; Star Wars.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Ridicule.*

Angelika 57—225 W. 57th St. (586-1900) *The Unforgotten.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Gridlock'd.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Dante's Peak.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Sling Blade; Unhook the Stars.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Big Night.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Fools Rush In; Shine.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Absolute Power; Beverly Hills Ninja; Dangerous Ground; Jerry Maguire; The Pest; Turbulence; Vegas Vacation.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Five Easy Pieces; King of Marvin Gardens; Waiting for Guffman.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Breaking the Waves.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Metro.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Beautician and the Beast; The English Patient; That Darn Cat.*

Guild 50th Street—33 W. 50th St. (757-2406) *Evita.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Dangerous Ground; Scream.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Dante's Peak.*

Paris Theater—4 W. 58th St. (980-5656) *Hamlet.*

State—1540 Broadway (391-2900) *First Strike; Fools Rush In; The Relic; Scream.*

Sutton—205 E. 57th St. (759-1411) *Evita; That Darn Cat.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Fargo; Space Jam; Star Trek: First Contact; The Long Kiss Goodnight; The Mirror Has Two Faces; Trainspotting.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Star Wars.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Marvin's Room.*

86th Street—125 E. 86th St. (505-CINE#604) *The English Patient; Scream.*

86th Street East—210 E. 86th St. (249-1144) *Evita; That Darn Cat.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Touch.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Hotel de Love; Sling Blade; Star Wars; SubUrbia; Vegas Vacation.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Absolute Power; Jerry Maguire; The People vs. Larry Flynt.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Everyone Says I Love You; The English Patient.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Absolute Power; Dangerous Ground; Dante's Peak; Everyone Says I Love You; Jerry Maguire; Star Wars; Vegas Vacation.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Mother.*

UA East—1629 First Ave., at 85th St. (249-5100) *Beautician and the Beast.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Scream.*

84th Street Six—2310 Broadway, at 84th St. (294-9410) *Dangerous Ground; Dante's Peak; Fools Rush In; The Pest; That Darn Cat; Vegas Vacation.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *La Cérémonie; The English Patient; Kolya; Prisoner of the Mountains; Secrets & Lies; SubUrbia.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Absolute Power; Beautician and the Beast; Everyone Says I Love You; Evita; Jerry Maguire; Mother; The People vs. Larry Flynt; Shine; Star Wars; Touch; When We Were Kings.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Absolute Power; Beautician and the Beast.*

New Coliseum—701 W. 181st St. (740-1545) *Dangerous Ground; Dante's Peak; Fools Rush In; Vegas Vacation.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Dangerous Ground; Dante's Peak; Gridlock'd.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Dante's Peak; Scream.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Marvin's Room.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Absolute Power; Beautician and the Beast; Dangerous Ground; Dante's Peak; Gridlock'd; Jerry Maguire; Metro; The Pest; The Relic; Scream; Star Wars; That Darn Cat; Vegas Vacation.*

Concourse Plaza—214 E. 161th St. (588-8800) *Absolute Power; Beverly Hills Ninja; Dangerous Ground; Dante's Peak; Gridlock'd; Metro; The Pest; The Relic; Scream; Star Wars; That Darn Cat.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Dante's Peak; Absolute Power.*

Retrospective
Moving Target

Russian filmmaker Aleksander Rogozhkin—notorious for his highly critical post-glasnost examinations of the fractured state of his country—is the subject of a mini-retrospective at Anthology Film Archives. Both 1992's 'The Chekist' (above), about the 1917 genocide of Bolshevik counterrevolutionaries, and 1993's 'Living With an Idiot,' a scathing commentary about Russian intellectual life, will be screened. (See "Museums, Societies, Etc." for info.)

Photograph courtesy of Anthology Film Archives.

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Absolute Power; Beautician and the Beast; Beverly Hills Ninja; Dangerous Ground; Dante's Peak; Fools Rush In; Metro; The Pest; The Relic; Scream; Star Wars; That Darn Cat; Vegas Vacation.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Absolute Power; Beautician and the Beast; Dante's Peak; Evita; Jerry Maguire; The Relic; That Darn Cat.*

Brooklyn Heights—70 Henry St. (596-7070) *Beautician and the Beast; Dante's Peak.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Dangerous Ground; Dante's Peak; That Darn Cat.*

Cobble Hill—265 Court St. (596-9113) *Absolute Power; The English Patient; Everyone Says I Love You; Jerry Maguire; Shine; That Darn Cat.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Dangerous Ground; Fools Rush In; Scream; Star Wars; Vegas Vacation.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Dangerous Ground; Metro; The Relic; Scream; Vegas Vacation.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Absolute Power; Dante's Peak; That Darn Cat.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Dangerous Ground; Dante's Peak; Gridlock'd; Metro; The Relic; Scream.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Absolute Power; Beautician and the Beast; The Pest; The Relic; Star Wars; Vegas Vacation.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Absolute Power; Dante's Peak; Scream; Vegas Vacation; Zeus & Roxanne.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Dante's Peak; Everyone Says I Love You; Shine; Star Wars; That Darn Cat.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *The English Patient; Dangerous Ground.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Dangerous Ground; Dante's Peak; Fools Rush In; That Darn Cat; Vegas Vacation.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Absolute Power; Beautician and the Beast; Beverly Hills Ninja; Dante's Peak; Evita; Jerry Maguire; Metro; Mother; Star Wars; Vegas Vacation.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Absolute Power; Dangerous Ground; Dante's Peak; Fools Rush In; The Pest; Scream; Vegas Vacation.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *The English Patient; Everyone Says I Love You; Evita; Metro; Mother; Shadow Conspiracy; Zeus & Roxanne.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Dangerous Ground; The English Patient; Fools Rush In; Scream; That Darn Cat; Vegas Vacation.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *The English Patient; That Darn Cat.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Everyone Says I Love You; Fools Rush In; The Pest; Star Wars.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Absolute Power; Dangerous Ground; The Pest.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Beverly Hills Ninja; Dante's Peak; Metro; The Relic; Scream; Star Wars; That Darn Cat; Vegas Vacation.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Beautician and the Beast; Gridlock'd; In Love and War; Metro; The Relic.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Absolute Power; Shine.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Absolute Power; Beautician and the Beast; Dante's Peak; Evita; Jerry Maguire; Star Wars.*

Openings

Race Against Time

In *Rosewood,* Ving Rhames (above) is a World War I veteran who helps evacuate an all-black town when men from a neighboring white community—fueled by (false) reports of a sex crime committed by an African-American attacker—seek retribution. John Singleton's drama, based on actual events in twenties Florida, opens Friday.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Dangerous Ground; Dante's Peak; That Darn Cat.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Dante's Peak; Jerry Maguire; Scream; Vegas Vacation.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Absolute Power; Beautician and the Beast; Dante's Peak; Jerry Maguire; Star Wars; That Darn Cat; Vegas Vacation.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *I'm Not Rappaport; Mother.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Fools Rush In; Vegas Vacation.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Dangerous Ground; Fools Rush In; The Pest; Scream; Vegas Vacation.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Absolute Power; Beautician and the Beast; Dante's Peak; Star Wars.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Evita.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Absolute Power; Beautician and the Beast; Dante's Peak; Jerry Maguire; That Darn Cat; Vegas Vacation.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Absolute Power; Beautician and the Beast; Dante's Peak; Jerry Maguire; Vegas Vacation.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Absolute Power; Beautician and the Beast; Dangerous Ground; Dante's Peak; The English Patient; Evita; Fools Rush In; Jerry Maguire; The Pest; Scream; Star Wars; That Darn Cat; Vegas Vacation.*

Museums, Societies, Etc.

American Museum of the Moving Image—"David Lynch." 2/23: *Twin Peaks: Fire Walk With Me* (1992) and "Television by Lynch," including select episodes of *Peaks.* 3601 36th St., Astoria, Queens (entr. on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—Through 2/20: *Ulysses' Gaze* (1995). "Sergei Eisenstein." 2/17: *Old and New* (1929), *Romance Sentimentale* (1930), *Bezhin Meadow* (1936), and V. Katanyan's *Sergei Eisenstein.* 2/18: *Que Viva Mexico* (1932). 2/19: *Alexander Nevsky* (1938). 2/20: *Ivan the Terrible: Part I & II* (1944/46). "Aleksander Rogozhkin." 2/21 and 2/22: *The Chekist* (1992). 2/23: *Living with an Idiot* (1993). 32 Second Ave., at 2nd St. (505-5181); $7.

Brooklyn Museum of Art—"Paths of Enlightenment: Artists, Heroes, Rebels, and Thinkers." 2/22: *Ida B. Wells: A Passion for Justice* (1989), *Richard Wrigth—Black Boy* (1994), and *Midnight Ramble: The Life and Legacy of Oscar Micheaux* (1994). 2/23: *Frantz Fanon: Black Skin, White Mask* (1995) and *Visions of the Spirit: A Portrait of Alice Walker* (1989). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6.

Casa La Femme—An ongoing Sunday night festival. 2/23: *The Graduate* (1967). 150 Wooster St. (505-0005).

Cinema Village 12th St—Through 2/20: *Boyfriends* (1996). "Hong Kong Sexploitation." 2/20-2/22: *Naked Killer* (1992). 22 E. 12th St. (924-3363); $8.

A Different Light—2/23: *Butterfield 8* (1960). 151 W. 19th St. (989-4850); free.

Film Forum—Through 2/29: *The Graduate* (1967). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Images of Exile: Films by Raul Ruiz." 2/17 and 2/19: *The Three Crowns of the Sailor* (1996), *Fado Major and Minor* (1996), and *Hypothesis of a Stolen Painting* (1978) with *Snakes and Ladders* (1980). 2/20–2/21, and 2/23: *The Suspended Vocation* (1977). 2/20 and 2/22–2/23: *Three Sad Tigers* (1968). 2/21-2/23: *City of Pirates* (1983). 65 W. 65th St., plaza level. (875-5600); $8.

French Institute—2/18: *Mécaniques célestes* (1995). 2/25: *Céleste* (1981). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Japan Society—"Art on Film." 2/21: *Carmen's Pure Love* (1952). 333 E. 47th St. (752-3015); $7.50.

Museum of Modern Art—"Rainer Werner Fassbinder." 2/17: *I Only Want You to Love Me* (1975). 2/17 and 2/18: *Satan's Brew* (1976). 2/18 and 2/20: *Chinese Roulette* (1976). 2/20 and 2/21: *The Stationmaster's Wife* (1983). 2/20 and 2/23: *The Third Generation* (1979). 2/21: *Lili Marleen* (1980). 2/21 and 2/23: *Despair* (1977). 2/22: *In a Year of 13 Moons* (1978) and *The Marriage of Maria Braun* (1978). "Fassbinder's Favorites: From the Archives." 2/17 and 2/18: *8½* (1962) and *The First Legion* (1951). 2/21: *Zéro de conduite* (1932) and *Un Chant d'amour* (1950). 11 W. 53rd St. (708-9480); $8.

Screening Room—Sundays, beginning 1/26: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for brunch patrons).

Whitney Museum of American Art—Through 3/9: "Charles Atlas: The Hanged One." 945 Madison Ave., at 75th St. (717-0723); $8.

Photograph by Eli Reed/Warner Bros.

theater

Last Night in Atlanta...Rent's Night Out

Broadway

Previews and Openings

The Last Night of Ballyhoo—Alfred Uhry's first new play since *Driving Miss Daisy,* set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind.* $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/27 opening. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Stanley—Circle in the Square returns with this acclaimed London show about English artist Stanley Spencer. Starring Antony Sher, making his New York debut in the title role. $10–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/20 opening. *Circle in the Square, 1622 Broadway, at 50th St. (239-6200).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Joel Grey. (Simon: 12/2/96) $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (307-4100). 2 hrs. 30 mins.*

Photograph by Steffen Thalemann.

Performance

Altered Egos

Only for the love of theater would Anthony Rapp cross 14th Street on his day off. Rapp, who plays the suffering-for-his-ideals filmmaker in *Rent,* was invited last Monday to a fifteenth-anniversary performance of *Forbidden Broadway* honoring yet another anniversary—*Rent's* first. Various *Renters* said they'd drop by. Up, up, uptown they crawled, in untucked shirts and leg-warmers, to—God help them—the Upper West Side. In the bourgeois entertainment complex called the Triad, *they sipped Pellegrino, awaiting a sketch called Rant.* A kindly man of 25 who has discussed *Rent* in terms of "catharsis" and "healing," Rapp braced for the worst. As the lights went down, hand-in-hand with his boyfriend, Josh, he chewed gum and blinked. At intermission, two girls from Five Towns approached his table. "We love you so much," they cried. "We've seen the show three times and are going back for my Sweet 16 party." Rapp tightened his grip on Josh. Mercifully, the second act began. In a staggering, perhaps dangerous transformation, the strapping *Forbidden Broadway* actor Tom Plotkin *had become* Anthony Rapp. Flaxen hair. Impassioned gestures. "Ooh, I'm going with him," Josh whispered. "He's cuter." Rapp stared, transfixed, as Plotkin waved his arms and spread his fingers (picture *Anthony Newley trapped in the body of a teen Jeopardy! champion*). When the lights came up, Plotkin rushed toward Rapp. "I hope that wasn't too hateful," Plotkin said. Rapp smiled for the Five Towns girls, who'd returned with their mother—and a camera. "No," he said, relieved. "I think that was fine." Bob Ickes

Defending the Caveman—Rob Becker's one-man show, now starring Michael Chiklis, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $49.50. Wed.– Sat. at 8, Sat. at 2 and 5. *Booth Theatre, 222 W. 45th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Whoopi Goldberg as a female Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Jasmine Guy as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/23. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Dixie Carter as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. No performances 1/6–1/12. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

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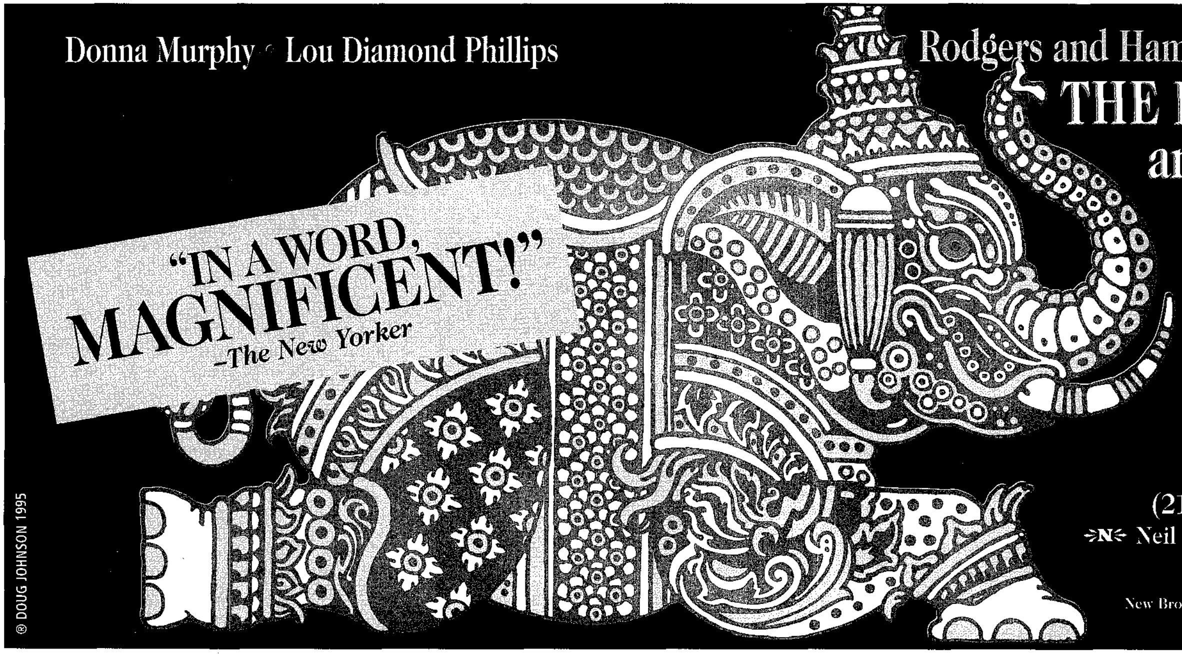

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Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea.* For insomniac luxury-lovers of all ages. $40–$75. Thurs. and Fri. at 8, Wed. and Sat. at 2 and 8, Sun. at 2 and 7. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Present Laughter—A clever fellow, this Scott Elliott, but now he has gone too far. The director has taken Noel Coward's sleek, sophisticated comedy and staged it as the crassest farce. Garry Essendine, the fey, egocentric, matinee-idol hero, is doubtless modeled on the author himself, but Coward never fully emerged from the closet. It is not for Elliott to out one of his plays. Here the women are made shriller, sillier, or more predatory than called for, the men more effete, narcissistic, overtly homosexual. Frank Langella does ample justice to Elliott's Essendine: One wonders what he could have done with Coward's. (Simon: 12/2/96) $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/18/96. *Walter Kerr, 219 W. 48th St. (239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Three Sisters—Scott Elliott's all-star production of Chekhov's classic tale of yearning. With Billy Crudup, Amy Irving, Eric Stoltz, David Strathairn, Lili Taylor, and Jeanne Tripplehorn. $55. Tues.–Sat. at 8, Sat. and Sun. at 2. Opened: 2/13/97. *Roundabout Theatre's Stage Right, 1530 Broadway at 45th St. (869-8400).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Antony and Cleopatra—Vanessa Redgrave directs and stars with David Harewood in this new adaptation of Shakespeare's Egyptian history. $40. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 3/13 opening. *Anspacher/The Public Theater, 425 Lafayette St. (260-2400).*

The Changeling—Theater for a New Audience's second production of the season, a revival of the Jacobean tragicomedy. $35. Tues.–Sat. at 7:30 (at 8 after 2/28), Sat. at 2. In previews for a 3/1 opening. *Playhouse at St. Clement's Church, 423 W. 46th St. (279-4200).*

Dreamstuff—A new musical version of the Aladdin's-lamp fairy tale, in a nineties setting. $37.50. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/17 opening. *Samuel Beckett Theater, 420 W. 42nd St. (307-4100).*

In-Betweens—A new play by Byan Goluboff, a love story set in the Bronx. $35. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. In previews for a 2/18 opening. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Not Waving . . .—Kyra Sedgwick stars as a young woman trying to climb back to sanity in Gen LeRoy's first play. $33–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 3/5 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Peter and Wendy—Mabou Mines's musical puppet show for grown-ups, based on J. M. Barrie's classic "I'll never grow up" book. $10–$25. 2/18–2/22 at 7, 2/23 at 3, 2/27–3/1 at 7, 3/2 at 3. *New Victory Theatre, 209 W. 42nd St. (239-6200).*

Psychopathia Sexualis—John Patrick Shanley's fetish comedy, starring Daniel Gerroll, Andrew McCarthy, and Park Overall. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 2/26 opening. *Manhattan Theatre Club's Stage I, City Center, 131 W. 55th St. (581-1212).*

A Question of Mercy—The world premiere of David Rabe's meditation on assisted suicide (obviously this year's soul-search issue). $25. Tues.–Sat. at 8, Sun. at 2 and 7. In previews for a 2/25 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Robbers—A new play by *Orphans* writer Lyle Kessler, set in a world of shifting identities and industrial espionage. Starring Michael Rapaport, Jonathan Hadary, and Paul Ben-Victor. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/20 opening. *American Place Theatre, 111 W. 46th St. (239-6200).*

Stonewall Jackson's House—A new comedy about a young woman who violates racial taboos—political correctness, take that! $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Tokyo Shock Boys—Japanese vaudeville, with a little Stooges mixed in. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. In previews for a 2/19 opening. *Minetta Lane Theatre, 18 Minetta Lane, bet. 6th Ave. and MacDougal St. (307-4100).*

Two Gentlemen of Verona—Blue Light Theater Company presents Shakespeare's early comedy, directed by Dylan Baker. $25–$30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 7. In previews for a 2/23 opening. *Theatre at St. Peter's Church, 619 Lexington Ave., at 53rd St. (935-5820).*

Violet—A new musical by Jeanine Tesori and Brian Crawley based on *The Ugliest Pilgrim* by Doris Betts; directed by Susan H. Schulman. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. In previews for a 3/11 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. On hiatus until 3/1. $20–$25. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Opening Trip Hop

In Seth Zvi Rosenfeld's contemporary road play *The Flatted Fifth,* a Jewish homeboy, a Puerto Rican poet, and an assortment of other postmodern identity seekers take a bomb-dodging, love-triangulating tour through Israel. It's the New Group's latest, directed by Jo Bonney and starring performance-artist Danny Hoch.

Photograph by Carol Rosegg.

Previews

While Atlanta Burns

Alfred Uhry's new play 'The Last Night of Ballyhoo' is the first since his megahit 'Driving Miss Daisy' and stars Dana Ivey as a younger version of the Jewish society matron she originated in 'DMD.' Set in 1939, days before the premiere of 'Gone With the Wind,' the play takes its title from the biggest social event of the Atlanta holiday season, the Ballyhoo ball.

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

Boychik—Starring Richard Kline, an exploration of emotions after a father's death. $40–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Capitol Steps—A new political musical revue performed by former congressional staff members. $40. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a 2/13 opening. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Concert Pianist—A one-man show starring Barry Neikburg chronicling a pianist's search for the ideal teacher. $35. Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Opened: 1/19/97. *Jewish Repertory Theatre's Playhouse 91, 316 E. 91st St. (831-2000).*

Do Lord Remember Me—Esther Rolle stars in the New Federal Theatre's production of James de Jongh's oral history of slavery. $20. Opened: 1/15/97. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448).*

Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's midlife breakup. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center, 553 W. 51st St. (358-5174).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue.* A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled *monstre sacrée* in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French maid, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. As sublimely performed by Mary Louise Wilson—whose makeup, utterance, and demeanor fit Vreeland to a tee—this is the highest hilarity, the Everest of camp. Hear Miss Wilson say, "You can't destroy Europe; you can't even nick it," or "We are all allowed a splash of bad taste—no taste is what I am against," and you will feel transported into Thalia's lap. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of 1996's more melancholy theater trends was the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

A Huey P. Newton Story—Roger Guenveur Smith's take on the life of the founder of the Black Panther Party, with sound design by Marc Anthony Thompson. $20. Wed.–Sat. at 8, Sun. at 2 and 7. Through 3/9. *LuEsther Hall, Joseph Papp Public Theater, 425 Lafayette St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church, 308 W. 46th St. (279-4200).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $25–$45. Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2 and 5, Sun. at 3 and 6. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Minutes From the Blue Route—A family dismantles its house, packing up memories and mementos, over the course of a four-day, action-packed weekend. By Tom Donaghy. $32. Tues.–Sat. at 8, Sun. at 7. Through 3/15. Opened: 1/30/97. *Atlantic Theatre Company, 336 W. 20th St. (239-6200).*

Mother Courage—The Eric Bentley/Darius Milhaud adaptation of Bertolt Brecht's *Mother Courage and Her Children,* presented in rotating repertory through March 28. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 1/19/97. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

Mrs. Cage—A suburban housewife admits to a crime, but is unwilling to take responsibility for her action. By Nancy Barr; directed by and starring Alberta Handelman. $25. Thurs.–Sat. at 8, Sat. and Sun. at 3. Through 2/23. *Martin R. Kaufman Theater, 534 W. 42nd St. (279-4200).*

My Astonishing Self—Donal Donnelly channels George Bernard Shaw in this one-man show, adapted by Michael Vosey from Shaw's reminiscences, love letters, and diaries. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 3/9. Opened 1/23/97. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway, at 76th St. (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

The Red Address—David Ives's new play, mysterious but not magical, about the disjunction between an American businessman's public front and private romance. $32.50–$37.50. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3 and 7. Opened: 1/13/97. *Second Stage Theatre, 2162 Broadway, at 76th St. (239-6200).*

Three One-Acts by Sam Shepard—*The Sad Lament of Pecos Bill on the Eve of Killing His Wife, Killer's Head,* and *Action*; directed by Darrell Larson. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 2/9/97. *Susan Stein Shiva Theater, Joseph Papp Public Theater, 425 Lafayette St. (239-6200).*

Scapin—Bill Irwin's fresh adaptation of Molière's classic tale of a servant who is pulling all the strings. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 3/16. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Second-Hand Smoke—A new play by Obie winner Mac Wellman, set in an apocalyptic landscape near the riverside town of Gradual. $33–$35. Tues.–Fri. at 8, Wed. and Sat. at 2 and 8, and Sun. at 3.

Photograph by T. Charles Erickson.

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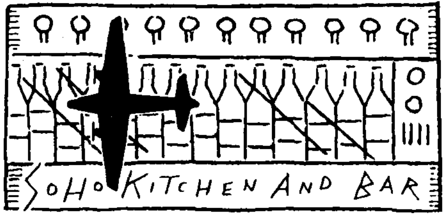

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Opened: 1/16/97. *Primary Stages, 354 W. 45th St. (333-4052).*

Steward of Christendom—Donal McCann stars in Sebastian Barry's harrowing tale of his great-grandfather's choice between the Catholic Church and the crown in prerevolutionary Ireland. $20– $55. 2/18–2/22 at 8, 2/16, 2/23 at 3. *BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4100).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Off-Off Broadway

Beirut—Alan Bowne's allegorical play about sex and death. $12. Wed.–Sat. at 10. *Expanded Arts, 85 Ludlow St. (253-1813).*

A Belly Dancer's Story—Part of a double bill with *True Confessions of a Go-Go Girl.* $15. Sun. at 8. *Red Room Theatre at KGB, 85 E. 4th St. (460-0982).*

Bound to Rise—A Gilded Age musical about the difference between rich and poor. $15. Thurs.–Sat. at 8, Sun. at 3. *Medicine Show, 552 W. 53rd St. (262-4216).*

Cravings/My Heinous Life—Two new gay musicals. $15, or $25 for the Sunday double-feature. Call for schedule info. *Kraine Theatre, 85 E. 4th St. (332-9909).*

The Flatted Fifth—The New Group presents the world premiere of Seth Zvi Rosenfeld's multicultural meditation. Starring Danny Hoch; directed by Jo Bonney. $15. Tues.–Sat. at 8, Sun. at 4. *INTAR, 420 W. 42nd St. (279-4200).*

Good As New—Peter Hedges's new comedy, starring Laura Esterman, John Spencer and Jennifer Dundas. $25. Tues.–Sat. at 8, Sun at 3. *MCC Theatre, 120 W. 28th St. (727-7765).*

The Heist—A black comedy about stew, Sinatra, and safecracking. $12. Thurs.–Sat. at 7:30. *Expanded Arts, 85 Ludlow St. (253-1813).*

Hysterical Blindness—A dramedy about two working-class girls from New Jersey. $12. Tues.–Sat. at 8:30. *A Theatre, 154 W. 29th St. (995-8949).*

In Circles—The Gertrude Stein/Al Carmines musical. $12. 2/19–2/23, and 2/26–3/1 at 8. *The Salon, 432 E. 91st St. (502-0898).*

In a Garden—Philip Barry's 1924 comedy of manners and morals. $15. Thurs.–Sat. at 8, Sun. at 3. *Kraine Theatre, 85 E. 4th St. (969-0107, ext. 4).*

The Julia Project—From Lillian Hellman's *Pentimento*. $15. Thurs.–Sat. at 8, Sun. at 6. *Greenwich Street Theatre, 547 Greenwich St. (604-4222).*

Kanadehon Hamlet—Harue Tsutsumi's kabuki take on Shakespeare's prince. $20. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. *La MaMa E.T.C. Annex, 74A E. 4th St. (475-7710).*

King Gordogan—A critique of tyranny by Yugoslavia's Radovan Ivsic. $12. Mon., Thurs.–Sat. at 8. *Ohio Theatre, 66 Wooster St. (439-4895).*

The Little Frieda Mysteries—David and Amy Sedaris's new dysfunctional drama. $15. Thurs.–Sat. at 10, Mon. and Wed. at 8. *The Club at La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Marking—A new play about two couples and an infidelity. $12. Fri.–Sun. at 8, Sat. at 3. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Night Stalkers—Ernest Abuba stages an adaptation of *Beowulf.* $12. Thurs.–Sun. at 7. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Not for Children—A comedy by Elmer Rice. $12. Fri.–Sun. at 8, 2/24 at 7. Through 2/24. *Gene Frankel Studio Theatre, 24 Bond St. (501-6448).*

Seeing Things—A new gay love story by Michael Boodro. $12. Wed.–Sat. at 8, Sun. at 3. *Altered Stages, 212 W. 29th St. (642-5303).*

South—Julian Green's 1955 pre–Civil War drama. $12–$15. Tues.–Sat. at 8, Sun. at 7. *HERE, 145 Ave. of the Americas (647-0202).*

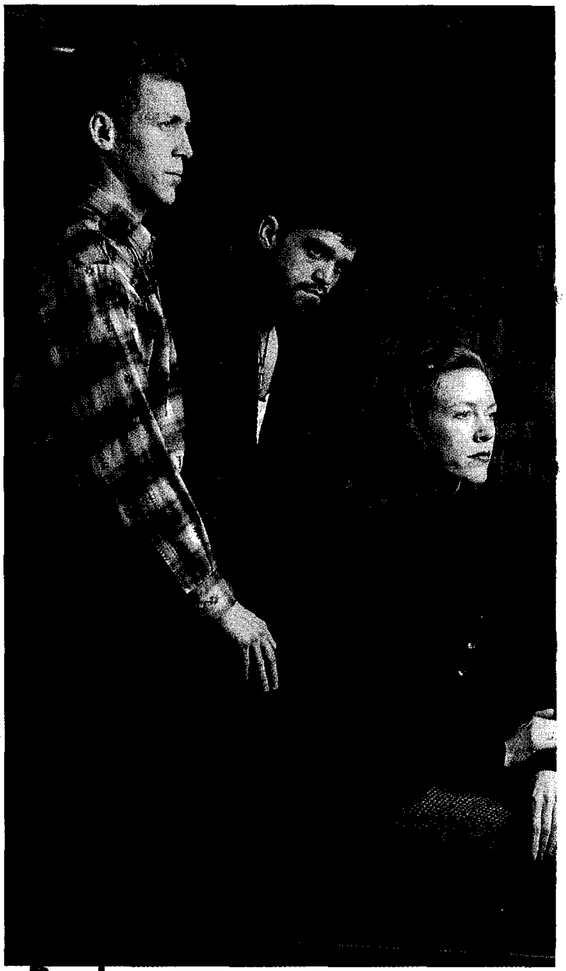
Star 69—Linda Hill's black comedy about telecommunications stalking. $12. Wed.–Sun. at 8. Through 3/2. *The Kitchen, 512 W. 19th St. (255-5723).*

Stuck—An out-of-work actor with a Jack Kerouac fixation. $10. Fri. and Sat. at 10:30. *HERE, 145 Ave. of the Americas (647-0202).*

Uncle Vanya—Chekhov's classic. $10. Tues.–Sat. at 8, Sat. and Sun. at 3. *The Producer's Club, 358 W. 44th St.(604-4917).*

A Waltz With Tennessee—An evening of Tennessee Williams's early plays, including *This Property Is Condemned* and *Talk to Me Like the Rain.* $15. Tues.–Sat. at 8, Sun. at 3. *Miranda Theatre, 259 W. 30th St. (544-1745).*

Whiplash—Shelly Mars's "Tale of a Tomboy." $15. Wed., Thurs., and Sun. at 8:30, Fri. and Sat. at 8:30 and 10:30. *Grove St. Playhouse, 39 Grove St. (631-1000).*



Previews

Mercy, Mercy Me

Assisted suicide makes it to the stage in David Rabe's *A Question of Mercy*, a torn-from-the-headlines story of one doctor's struggle to help a patient die.

Photograph by Joan Marcus.

art

Manuel Alvarez Bravo...Not Vital...Art Show

Galleries

Solos

Madison Avenue and Vicinity

Gary Brotmeyer—Altered-found photographs and collages; through 3/1. Ubu, 16 E. 78th St. (794-4444).

Michael David—Paintings in which archetypal forms emerge from geometric patterns; through 3/8. Knoedler, 19 E. 70th St. (794-0550).

Willem de Kooning—A selection of paintings made between May 1983 and June 1984 that have not been previously exhibited and are characterized by lyrical, ribbonlike contours in red and blue on white grounds, with touches of yellow, green, and purple; through 3/29. Marks, 1018 Madison Ave. (243-0200).

Bruce Edelstein—Large charcoal drawings of contorted figures; through 3/8. Cadé, 1045 Madison Ave. (734-3670).

John Evans/Ron Schwerin—Landscape paintings/Figurative paintings. Through 3/15. Stone, 113 E. 90th St. (988-6870).

Duncan Grant—Works on paper by the Bloomsbury artist (1885-1978); through 3/15. Davis & Langdale, 231 E. 60th St. (838-0333).

Ray Johnson—Collages from the late artist's estate that were made between 1957 and 1990 and have not been previously exhibited; through 3/15. Feigen & Co., 49 E. 68th St. (628-0700).

Sigmar Polke—A selection of the German artist's early works on paper; through 3/8. Werner, 21 E. 67th St. (988-1623).

Bill Traylor—A selection of the self-taught artist's paintings on paper made between 1939 and 1942 that were collected by his friend and patron Charles Shannon; through 3/8. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

57th Street Area

Vincenzo Amato/Hildebrando de Castro—Welded-steel sculptures/Large-scale pastel drawings that combine erotic imagery with images of domestic settings and objects. Through 3/5. McGrath, 20 W. 57th St. (956-3366).

Benny Andrews—New collages; through 3/8. ACA, 41 E. 57th St. (644-8300).

Graham Ashton/Cristos Gianakos—Color-field paintings whose impastoed surfaces suggest topographic maps/A large-scale bridge installation. Through 3/1. View, 250 E. 51st St. (317-9757).

William Beckman—New figurative paintings; through 3/22. Forum, 745 Fifth Ave. (355-4545).

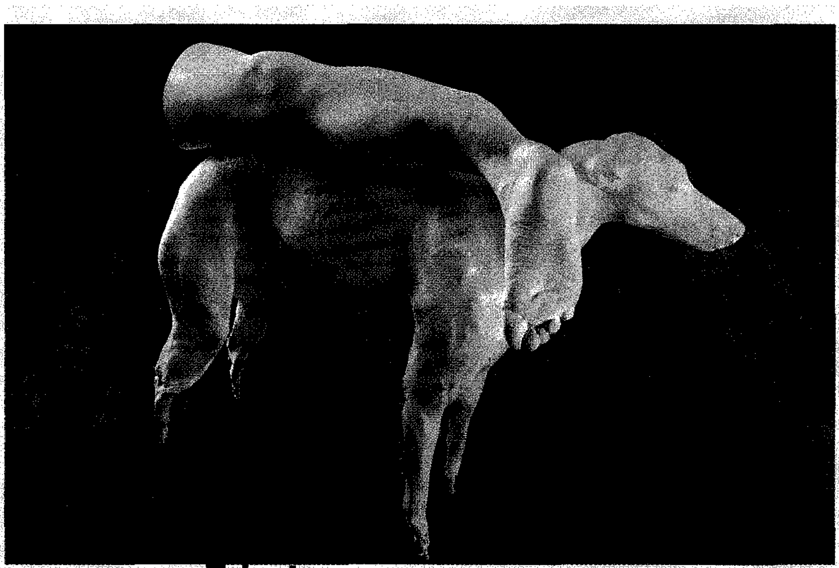
Pierre Bonnard/Mark Rothko—An exhibition exploring the relationship between color and light in selected works by both artists ranging from 1914 to 1970; 2/19–3/22. PaceWildenstein, 32 E. 57th St. (421-3292).

John Bowman/Susanna Coffey—Recent paintings of views of New York/Self-portraits that question contemporary standards of beauty. Through 3/15. De Nagy, 724 Fifth Ave. (262-5050).

Stanley Boxer—Recent monotypes that use the circle, the half-circle, the octagon, and the triangle as central images; through 3/8. Long Fine Arts, 24 W. 57th St. (397-2001).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Talent Casting Call

Since the late eighties, the Swiss sculptor Not Vital has been elevating ordinary materials and objects into the realm of art by casting them in plaster and bronze. More recently, he's become a master of bizarre juxtapositions, combining, in this case, a painted taxidermied greyhound with a cast of the artist's broken leg. At Sperone Westwater, 142 Greene Street; February 22 through March 22 (a survey of his works on paper is currently on view at Baron/Boisanté Editions, 50 West 57th Street; through March 22).

Richard Deacon—New sculptures that utilize such materials as steamed beechwood, epoxy resin, aluminum, oak, animal hair, and thermoformed and welded polycarbonate; 2/20–3/29. Goodman, 24 W. 57th St. (977-7160).

Lois Dodd—A 25-year survey of paintings by the American realist and pioneer of the Tenth Street scene of the fifties; through 3/8. Fischbach, 24 W. 57th St. (759-2345)

Christian Eckhart—Paintings from four different series that reconsider classic devotional images throughout history; through 3/8. Janis, 110 W. 57th St. (586-0110).

Howard Hodgkin—A selection of hand-colored lithographs and etchings produced between 1977 and 1987; through 3/8. Sheehan, 20 W. 57th St. (888-4220).

William Kienbusch—A selection of paintings by this artist (1914–1980) that shows his relationship to his antecedents Arthur Dove, John Marin, Willem de Kooning, and James Brooks; through 3/15. Kraushaar, 724 Fifth Ave. (307-5730).

Philip Pearlstein—Paintings that continue the artist's investigation into the compositional relationship between human figures and objects; through 3/8. Miller, 41 E. 57th St. (980-5454).

Pablo Picasso—A survey of prints made between 1904 and 1971; through 3/29. Krugier, 41 E. 57th St. (755-7288).

Jeanne Silverthorne—New sculpture; through 3/29. McKee, 745 Fifth Ave. (688-5951).

Sophia Vari/Valerie B. Hird—Assemblages of wood, paper, plastic, cloth, string, and cork on canvas/Abstracted landscapes. Through 3/22. Haime, 41 E. 57th St. (888-3550).

Louis Comfort Tiffany—A selection of glass vessels, many of which came from the artist's estate, Laurelton Hall at Cold Spring Harbor, which was gutted by fire in 1957; through 4/5. McCoy, 41 E. 57th St. (319-1996).

Not Vital—Works on paper in acrylic paint, charcoal, and oil-stick from the mid-eighties to the early nineties on such themes as man and beast, hunting, and whirling dervishes; through 3/22. Baron/Boisanté, 50 W. 57th St. (581-9191).

Neil Welliver—Recent paintings of landscapes in inland Maine and of the Allagash in Maine's northern wilderness; through 3/8. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

Charles Arnoldi—New abstract paintings; through 3/8. Shafrazi, 119 Wooster St. (274-9300).

Beth B/Cecily Rose Brown—Two installations, each one taking a different approach to sexuality, social conventions, and loss of innocence/Paintings that depict cuddly rabbits in groups of interlocking fig-

Photograph courtesy of Sperone Westwater.

ures, suggesting compositions by Poussin or Goya. Through 3/8. Deitch, 76 Grand St. (343-7300).

Georg Baselitz—New paintings measuring more than thirteen feet high that couple Slavic folk myths with images of the artist and his family; through 3/15. PaceWildenstein, 142 Greene St. (431-3292).

Robert Beauchamp—A memorial exhibition of paintings by this artist (1923–1995) whose expressionistic figurative images drew on the mobility of action painting; through 3/27. Knowlton, 568 Broadway (966-2525).

Tony Berlant—Recent works in which sections of found sheet metal are painted and collaged onto wood panels with steel brads; through 3/15. Lennon, Weinberg, 560 Broadway (941-0012).

David Florimbi—Paintings in which figures float in and out of landscapes, suggesting a dreamlike continuum of space; through 3/8. Radix, 462 Broome St. (431-7783).

Kenneth Goldsmith—An installation in which the artist recorded every word he spoke in one week's time and then covered the gallery's walls with printed transcriptions of the tapes; through 3/7. Bravin Post Lee, 80 Mercer St. (966-2676).

Katharina Grosse—Paintings on paper and aluminum; through 3/15. Bungert, 225 Lafayette St. (925-0200).

Willy Heeks/Adrian Arlo—Recent abstract paintings/Figurative ceramic sculptures; 2/20–3/22. Beitzel, 102 Prince St. (219-2863).

Jocelyn Hobbie/Philippe Hernandez—Egg-tempera paintings whose narrative qualities evoke medieval paintings but whose imagery seems to be drawn from the artist's subconscious/Paintings of advertising logos and other signage on mirrors. Through 3/8. Tilton, 49 Greene St. (941-1775).

Su-Li Hung/JoAnne McFarland—Calligraphic paintings/Collages. Through 3/4. Kelly, 591 Broadway (226-1660).

Shirley Kaneda—New abstract paintings; through 3/15. Shainman, 560 Broadway (966-3866).

Andrew Keating—Recent oil paintings whose mysterious imagery was inspired by the pictures in an unusual dictionary entitled *I See All* that was published in England beginning in 1928; through 3/15. Harris, 524 Broadway (941-9895).

Martha Keller—Recent large- and small-scale abstract paintings that exploit the possibility of a line made by a brush stroke; through 3/15. Rosenberg + Kaufman, 115 Wooster St. (431-4838); Wed. and Thurs. 11–7, Fri. and Sat. 11–6.

Kevin Larmon—Paintings that begin with a collage of pornographic images, over which layers of paint are added until the collages have almost disappeared; through 3/8. Marcus, 578 Broadway (226-3200).

Barry Le Va—Recent drawings by the sculptor that depict dense, tightly configured matter in precise compositions; through 3/8. Nolan/Eckman, 560 Broadway (925-6190).

Jean Lowe—An installation of paintings, furniture, objects, and books that examines society's conflicting attitudes toward nature; through 3/29. Solomon, 172 Mercer St. (941-5777).

Ken Lum—Dresser-size mirrors into whose frames snapshot photographs have been inserted; through 3/8. Rosen, 130 Prince St. (941-0203).

Norm Magnusson—Naïve portraits of animals inspired by the artist's recent travels in Japan, New Zealand, Australia, Fiji, and the Cook Islands; through 3/15. Bridgewater/Lustberg, 560 Broadway (941-6355).

Doug Martin/Stephanie Borns—Paintings of landscape that incorporate maps/Figurative paintings. Through 3/8. Cowles, 420 W. Broadway (925-3500).

Jon McCafferty/Daro Montag—Paintings whose interwoven strands of color evoke the process of knitting/Photographs printed from film that the artist buries in the earth in order to record the forces of growth and decay. Through 3/15. Golden, 39 Wooster St. (274-0080).

Arnold Mesches—An autobiographical series that comprises painting, drawing, photography, and text; through 3/11. Donahue/Sosinski, 560 Broadway (226-1111).

Jack Risley/Mary Kelly—Sculptures that combine metal armatures with actual coffee cups, phone books, slide screens, spray cans/Black-and-white photographs recording the intimate activities of child care from the mother's point of view. Through 3/15. Postmasters, 80 Greene St. (941-5711).

Joana Rosa/Rosa Alemeida—An installation, drawings, and a projection piece inspired by doodles the artist has collected over a period of twenty years/An installation and drawings that conjoin the artist's subconscious musings and the concrete world. Through 3/15. Weber, 142 Greene St. (966-6115).

Not Vital—Recent sculpture; 2/22–3/22. Sperone Westwater, 142 Greene St. (431-3685).

Andy Warhol/Hiram Powers—An exhibit pairing Warhol's versions of Brillo, Kellogg's Corn Flakes, and other containers from 1964 with Powers's neoclassical marble busts dating from the 1840s; through 3/15. Peter Freeman at A/D, 560 Broadway (966-5154).

Lawrence Weiner—New text-driven wall paintings and an interactive computer installation; through 3/15. Castelli, 420 W. Broadway (431-5160).

James White/Tim Sheward—Collaborative photographs, drawings, and sculpture by the London-based artists; through 3/15. Kaplan, 48 Greene St. (225-6131).

Susan Chrysler White/Blanca Lloret—Collages that incorporate crocheted elements/An installation with video. Through 3/15. Foster, 62 Crosby St. (966-9024).

Thomas Woodruff/Michael De Jong—A series of 365 different apple "portraits" painted for the purpose of wishing people good health/Miniature tondo seascapes inset in the gallery's walls and a large-scale watercolor. Through 3/16. P.P.O.W., 532 Broadway (941-8642).

Chelsea

Jean-Marc Bustamante—New sculpture; through 4/19. Marks, 522 W. 22nd St. (243-0200).

Peter Cain/Jonathan Hammer—Paintings of landscapes and figures from the past two years by this artist who died suddenly from a cerebral hemorrhage on January 5 at the age of 37/New books and works on paper. Through 3/15. Marks, 523 W. 24th St. (243-0200).

Jonathan Hammer—An installation of collaborative books and and the artist's own works on paper inspired by Hugo Ball's influential Dada writings; through 3/29. Marks, 523 W. 24th St. (243-0200).

Alex Katz—New small-scale portraits and landscapes in oil on board; through 3/16. Greene Naftali, 526 W. 26th St. (463-7770).

Alix Stewart Lambert—An installation of video, photographs, and objects titled "Male Pattern Baldness" that documents the artist's attempt to pass herself off as male; through 3/2. Team, 527 W. 26th St. (279-9219).

Louise Lawler—Large-scale photographs taken at the gallery's new premises before and during its renovation, and two sculpture installations (one of them a collaboration with the artist Allan McCollum); through 3/15. Metro Pictures, 519 W. 24th St. (206-7100).

Teresa Serrano—An installation of sculptures of horse heads and freestanding works that incorporate mirrors, stainless steel, and light; through 3/5. Nosei, 530 W. 22nd St. (741-8695).

Other

Robert Motherwell—A survey of the artist's works on paper; through 3/29. Wallach Art Gallery, Schermerhorn Hall, Columbia University, Broadway and 116th St. (854-7288).

Bessie Nickens—Paintings by the self-taught artist portraying her life in Louisiana and Texas at the turn of the century; through 3/7. Baruch, 17 Lexington Ave. (387-1006), Mon.–Fri. 12–5.

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). Contemporary abstract art by Latin American and Latino artists; through 3/30.

Kouros—23 E. 73rd St. (288-5888). Drawings of France by American artists; through 3/12.

Leubsdorf—Hunter College, 695 Park Ave. (772-4991). "Dead-Fit Beauty," work dealing with creationism, including a sculptural lung and an animated computer fungus; through 3/8.

57th Street Area

Archives of American Art—1285 Ave. of the Americas (399-5015). Photographs and memorabilia documenting the history of the MacDowell Colony in Peterborough, New Hampshire; through 3/25.

Associated American Artists—20 W. 57th St. (399-5510). Contemporary landscape paintings by Dinsmore, Gregor, and Judd; through 3/22.

DC Moore—724 Fifth Ave. (247-2111). An exhibition honoring Grace Borgenicht Brandt, who founded the Borgenicht Gallery in the fifties, including paintings and sculptures by Milton Avery, Max Beckmann, Ralston Crawford, Stuart Davis, Gabor Peterdi, and others who showed with the gallery; through 3/1.

Helman—20 W. 57th St. (245-2888). Works using contradictory images and materials, including those by Beattie & Davidson, Sillman, Thorne, others; through 3/1.

Rosenfeld—24 W. 57th St. (247-0082). African-American art, including works by Alston, Lawrence, others; through 3/26.

Snyder—20 W. 57th St. (262-1160). Late-career work from the sixties and seventies by Daum, Embry, Glankoff, and Rosenborg; through 3/22.

SoHo and TriBeCa

Alexander Bonin—59 Wooster St. (925-2343). Works referencing the human figure, by Ahearn, Thek, others; through 3/22.

Art in General—79 Walker St. (219-0473). Abstract works by Amrhein, Morgan; through 3/12.

Artists Space—38 Greene St. (226-3970). Postgraduate art from Los Angeles; an installation that evokes a fifteenth-century Italian atelier, by Anna Gili; through 3/15.

Blum—99 Wooster St. (343-0441). Works on paper by Bourgeois, Katz, Martin, others; through 3/9.

Brownstone—39 Wooster St. (334-3455). Painting, photography, and installation by Acconci, Schiavo, others; through 3/8.

Cavin-Morris—560 Broadway (226-3768). Paintings by Haitian self-taught artists; through 3/8.

Ingbar—568 Broadway (224-1100). Paintings, drawings, and sculpture of New York City subways by 25 artists; through 3/29.

Chelsea

Stux—529 W. 20th St. (352-1600). "Sex/Industry," with works by Anthony, Bluhm, Gianakos, LaChapelle, Picasso, McLelland, Sherman, Warhol, others; through 3/23.

Other

Rotunda—33 Clinton St., Bklyn. ((718) 875-4047). "Suture," works that use stitching; through 3/8.

School of Visual Arts—209 E. 23rd St. (592-2011). Drawings used by sculptors to plan their works, including sketches by Di Suvero, Pfaff, others; through 2/28.

Photography

Richard Billingham—Images of the photographer's family, including his father, a chronic alcoholic; his obese, tattooed mother; and his unruly younger brother, all of whom share a cramped lower-middle-class apartment in England; through 3/22. Luhring Augustine, 130 Prince St. (219-9600).

Manuel Alvarez Bravo/Colette Alvarez Urbajtel—An exhibition marking the artist's 95th birthday/Recent color photographs taken in Mexico, New Guinea, China, France, and elsewhere; 2/19–5/3. Witkin, 415 West Broadway (925-5510).

Equitable—787 Seventh Ave. (554-4818). "Viewing Olmsted," with photographs by Burley, Friedlander, and James; through 3/15.

James A. Fox—Photographs of boxing matches all over the world; 2/20–4/12. Yoshii, 20 W. 57th St. (265-8876).

Rosalie Gwathmey—Photographs of the South; through 2/26. Lowinsky, 578 Broadway (226-5440).

ICP—1130 Fifth Ave. (860-1777); Tues. 11–8 (6–8 voluntary contribution), Wed.–Sun. 11–6; $4;

$2.50 seniors and students. "David Levinthal 1975–1996," a retrospective of photographs that pit reality against artifice, including images of toy soldiers reenacting World War II and black memorabilia; through 3/21.

Kenro Izu—Photographs of the ancient temples of Angkor Wat; Through 3/12. Tenri, 575 Broadway (925-8500).

Marlborough—40 W. 57th St. (627-1455). Portraits by Arbus, Wegman, Welty, others; through 3/8.

Joel Meyerowitz—Twenty years of photographs taken near the sea; through 3/15. Benrubi, 52 E. 76th St. (517-3766).

Nicholas Nixon—Photographs of the artist's home and family, as well as a new series depicting the students of the Boston Latin School; through 3/15. Zabriskie, 41 E. 57th St. (752-1223).

Eli Reed—"Black in America," contemporary photographs; through 3/8. Leica, 670 Broadway (777-3051).

Bruce Sargeant/Mark Beard—Photography by Beard, and turn-of-the-century paintings by Sargeant, Beard's great-uncle; through 3/9. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Jörg Sasse—Photographs that depict everyday German middle-class life; through 3/15. Lehmann Maupin, 39 Greene St. (965-0753).

Collier Schorr—Photographs of a small town in southern Germany that attempt to portray it as an American town; through 3/9. 303, 525 W. 22nd St. (255-1121).

Zwirner—43 Greene St. (966-9074). Photography not intended as art, including prints from press archives, film stills, and fashion magazines; through 3/15.

Museums

Alternative Museum—"Expansion Art: Artists of Our TImes." Works by nine mid-career and emerging artists involved with issues of gender, national cultural icons, ethnicity, and dislocation; through 3/29. 594 Broadway (966-4444); Tues.–Sat. 11–6; contribution suggested.

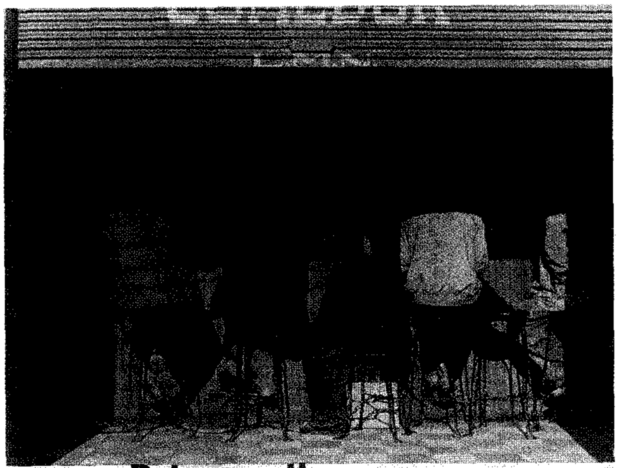
American Museum of Natural History—"Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist-naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"The Grand Tour: Travels With the Asia Society, Photographs by Guy Weill, 1969–1995"; through 3/30. 725 Park Ave. (288-6400); Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors (free Thurs. 6–8).

Bard Graduate Center for Studies in the Decorative Arts—"The Brilliance of Swedish Glass, 1918–1939: An Alliance of Art and Industry"; through 3/2. 18 W. 86th St. (501-3000); Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Brooklyn Museum of Art—"Mistress of the House, Mistress of Heaven: Women in Ancient Egypt." 250 objects and artworks from public and private collections, including works from the collection of the Brooklyn Museum of Art; 2/21–5/18. . . . "A Different Reality: Symbolist Prints From the Collection." Prints by Symbolsit artists from the late nineteenth and early twentieth centuries; through 5/7. . . . "Rediscovering James Brooks: WPA Murals and Other Figural Works." A group of twenty works selected from a gift of 244 from the artist's widow, Charlotte Brooks, including preparatory drawings, gouaches, and tempera studies for Brooks's realist-style mural, *Flight*, in the Marine Air Terminal at La Guardia airport; through 5/4. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Photographs courtesy of the Museum of Modern Art.



Retrospective

Bravo, Bravo!

The Mexican Revolution started in 1910, when photographer Manuel Alvarez Bravo was just 8 years old. Walking to and from school, Alvarez Bravo and his classmates often encountered corpses on the streets of Mexico City. The experience would shape his life's work, much of which can be seen in a retrospective that opens at MOMA this week (his photographs are also on view at the Witkin Gallery, 415 West Broadway; through May 3): The human skull became a motif, as did figures lying on the ground, partially obscured by clothing or gauze. Mexico's political revolution paved the way for its artistic revolution of the twenties and thirties, during which Alvarez Bravo came to know the American photographer Tina Modotti, who shared his enthusiasm for Mexican subject matter and encouraged him to send his prints to Edward Weston in California (Weston was suitably impressed). Alvarez Bravo began documenting Mexico's murals and indigenous crafts for *Mexican Folkways*, filling the staff-photographer position vacated by Modotti when she was deported, and shot portraits of Rivera, Kahlo, Tamayo, and others of Mexico's avant-garde elite. In the years to come, Alvarez Bravo, who is now 95, would stay true to the stark, unsentimental Modernist style he forged as a young man, even when his images became increasingly surreal (he never considered himself a Surrealist, however) or when he experimented with color. By remaining in Mexico and devoting himself to exclusively Mexican themes—his photographs of the past two years depict the vines growing outside his house in Coyoacán, a historic district near Mexico City—Alvarez Bravo, like his contemporary the architect Luis Barragán, has created indelible impressions of a country whose past casts a lingering spell on its present.

EDITH NEWHALL

China Institute—"Adornment for Eternity: Status and Rank in Chinese Ornament." Ancient belts, garment hooks, hair ornaments, and other treasures from the Mengdiexuan Collection; through 6/28. 125 E. 65th St. (744-8181); Mon.–Sat. 10–5, Tues. 10–8, Sun. 1–5; $5, $3 students and seniors.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"The Conceptual Trend: Six Artists From Mexico City." Works by six young, conceptually oriented artists based in Mexico City; through 4/13. . . . "Alicia Creus." Thirty-five recent collage works by the Argentine artist who has lived in New York and North Carolina since 1977; through 4/13. . . . "Contemporanea: An Installation by Maria Elena Gonzalez." A site-specific installation by the Cuban-born artist that uses curved, backlit wooden panels covered with black rubber to transform the gallery into a quiet, dimly lit arena intended for the contemplation of the loss of loved ones to AIDS; through 4/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Severo and the Sea-Monsters." A survey of the Frick's collection of works by the Northern Italian Renaissance master Severo da Ravenna, celebrating its recent gift of Severo's bronze *Sea-Monster*; through 3/9. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"The First Steps: Emerging Artists From Japan." Paintings, sculpture, drawings, video, and mixed-media installations by ten Japanese artists; through 2/21. New York University, 100 Washington Square East (998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"A Century of Sculpture: The Nasher Collection." The New York premiere of the collection formed by Patsy R. and Raymond D. Nasher, with sculptures by Matisse, Picasso, Brancusi, Giacometti, and others; through 6/1. . . . "Rrose is a Rrose is a Rrose: Gender Performance in Photography." An exhibition that explores the various ways in which identity has been theatrically constructed in photography, from Man Ray's 1921 portrait of Marcel Duchamp as his feminine alter-ego Rrose Sélavy to the self-portraiture and computer-generated images of contemporary artists; through 4/27. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Bill Viola: Fire, Water, Breath." Two new video installations; through 3/23. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Bordering on Fiction: Chantal Akerman's 'D'Est.' " A film-

and-video installation of the Belgian film-director's feature film documenting her journey to Eastern Germany, Poland, and Russia in the early nineties; 2/23–5/27. . . . "A Witness to History: Yevgeny Khaldei, Soviet Photojournalist." Images documenting major events during WWII by one of Russia's most important combat photographers; through 4/13. . . . "Morris Louis: The Charred Journal Series, 1951." The artist's black-and-white abstract paintings from his "Charred Journal" series that memorialize the loss of books burned by the Nazis during the Holocaust; through 4/13. . . . "Rico Lebrun: The Holocaust Paintings." Paintings and drawings executed between 1955 and 1959 that were based on photographs the artist found in the 1946 edition of *U.S. Camera Annual*, published shortly after the liberation of the concentration camps; through 4/13. . . . "Holidays! Jewish Seasons and Celebrations"; through 4/19. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Lower East Side Tenement Museum—"The Chamber Pot Show," with works by Amanda Church, Steve DeFrank, Thomas Lannigan-Schmidt, others; through 4/6. 66 Allen St. (431-4223); Tues.–Fri. 12–5.

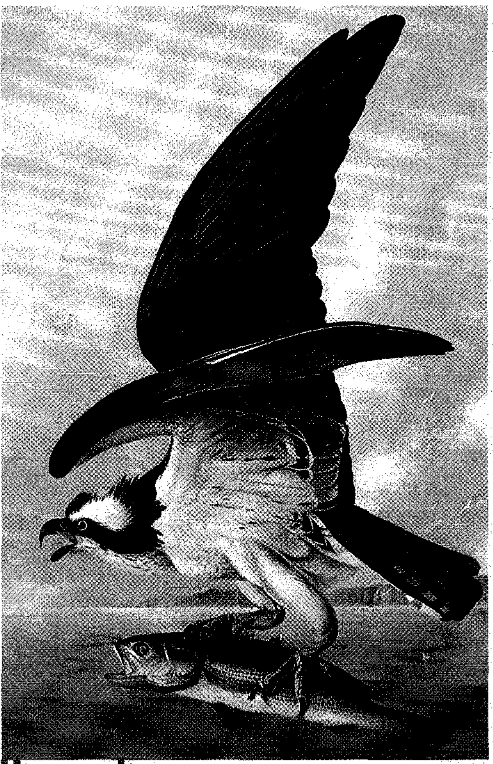
Metropolitan Museum of Art—"Giambattista Tiepolo." America's first major retrospective of the eighteenth-century Italian master's paintings and etchings; through 4/27. . . . "Venetian Prints and Books in the Age of Tiepolo"; through 4/27. . . . "Domenico Tiepolo: Drawings, Prints, and Paintings in the Metropolitan Museum of Art." Works by the son and collaborator of Giambattista Tiepolo; through 4/27. . . . "Christian Dior." A retrospective of the designer's works drawn mainly from the collection of the museum's Costume Institute; through 3/23. . . . "The Florene M. Schoenborn Bequest: Artists of the School of Paris"; through 5/4. . . . "City and Country: Four New York Quilts"; through 2/23. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Art That Heals: The Image as Medicine in Ethiopia"; through 8/31. . . . "To Cure and Protect: Sickness and Health in African Art"; through 8/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"The Alternative World of Henry Darger." A retrospective of paintings by the self-taught Chicago artist (1892–1973) best known for his eccentric watercolor narratives in which little girls struggle to escape enslavement by ruthless male warriors; through 4/27. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Manuel Alvarez Bravo." A retrospective of photographs by the twentieth-century Mexican master; 2/20–5/18. . . . "Willem de Kooning: The Late Paintings, the 1980s." The artist, who ceased painting in 1990, painted the 40 canvases in this exhibition between 1981 and 1987; through 4/29. . . . "Projects: Bul Lee/Chie Matsui"; through 3/25. . . . "The Maximal Sixties: Pop, Op, Figuration." Pop, Op, and Kinetic artworks from the museum's collection; through 4/29. . . . "Masterworks From the Florene May Schoenborn Bequest"; through 3/11. . . . "A Singular Vision." Prints From Landfall Press"; through 5/6. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8.50, $5.50 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"The Streets and Beyond: New York Photographs." Photographs of New York street life by well-known New York photographers; through 6/8. . . . "New York Toy Stories." A selection of toys from the museum's collection, ranging in date from the eighteenth century to the present; through 4/27. . . . "Back in the Days: East Harlem Old and Young"; through 3/23. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6. . . . "A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.



Happening **America's major-league galleries bring out their heavy hitters for The Art Show 1997 (above, John James Audubon's *Osprey with Weakfish*, 1829, courtesy of Richard York Gallery), taking place at the Seventh Regiment Armory, Park Avenue at 67th Street, February 20–24 (2/20–21, noon–8 P.M.; 2/22–23 till 7 P.M.; 2/24 till 6 P.M.). The $10 admission benefits the Henry Street Settlement.**

National Academy of Design—"A Community of Creativity: A Century of MacDowell Colony Artists." A survey of paintings, sculptures, and works on paper by artists chosen to reside at the colony since the turn of the century; through 3/23. . . . "Landscapes of Louis Rémy Mignot: A Southern Painter Abroad"; through 5/11. . . . "Theodore Clement Steele: An American Master of Light." Landscape and figurative paintings by the American Impressionist (1847–1926) from Indiana; through 3/9. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"Remota: Airmail Paintings by Eugenio Dittborn." The first major New York exhibition of the Chilean artist's "Airmail Paintings," in which he folds sections of paintings into custom-made cardboard envelopes and mails them to exhibitions; 583 Broadway (219-1222); Wed., Thurs., Fri., and Sun. 12–6, Sat. 12–8 (6–8 free); $4, $3 artists, students, and seniors.

New York Public Library—"Artful Interiors: Rooms With a View." A survey of architectural and design publications covering the period 1750 to 1950; through 3/29. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New York Transit Museum—"Drawing the Lines: New York City Subways." Paintings, drawings, prints, and sculptures depicting New York City's subway system; through 3/29. Boerum Place and Schermerhorn St., Brooklyn Heights (718-243-8601); Tues.–Fri. 10–4, Sat. and Sun. 12–5; $3, $1.50 seniors and children.

New-York Historical Society—"Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 8/10. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"Tiepolo and His Circle: Drawings in American Collections." Drawings by the eighteenth-century Venetian master Giambattista Tiepolo, as well as works by his sons, Domenico and Lorenzo, and his pupils, on loan from public and private American collections; through 4/13. . . . "Around Tiepolo: Eighteenth-Century Venetian Drawings in the Pierpont Morgan Library"; through 4/13. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Schomburg Center for Research in Black Culture—"Bearing Witness: African-American Vernacular Art of the South." Works by 25 self-taught African-American artists from the collection of Ronald and June Shelp; through 3/29. 515 Malcolm X Blvd. at 135th St. (491-2200); Mon., Tues., Wed. 12–6; Thurs., Fri., Sat. 10–6; free.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Making Mischief: Dada Invades New York." A survey of works by Marcel Duchamp, Francis Picabia, Man Ray, and other artists associated with New York Dada; through 2/23. . . . "Collection in Context: Raphael Montañez Ortiz: Early Destruction, 1957–67." Works by a central member of the Destructivism movement; through 3/9. . . . "A Passion for Pictures: Selections From the Charles Carpenter Jr. Collection and Selections From the Charles Simon Collection"; through 3/9. . . . "Charles Atlas: The Hanged One." A video installation in which Atlas collaborated with the late British performer and designer Leigh Bowery; through 3/9. . . . "Eleanor Antin." Photographs by the performance artist; through 3/9. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Romare Bearden in Black-and-White: Photomontage Projections 1964." Photomontages by the African-American artist (1914–1988) that mark his move from the pure abstraction of the fifties to the medium of collage; through 3/20. 120 Park Ave., at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Sotheby's—York Ave. at 72nd St. (606-7000). 2/19 at 10:15: "Impressionist Works of Art." On view from 2/14. 2/19 at 2: "Contemporary Art." On view from 2/14. 2/20 at 10:15 and 2: "Arcade Modern and Contemporary Paintings." On view from 2/15. 2/22 at 10 and 2: "Wine." On view from 2/15.

in concert

Emanuel Ax...Rach 3...Bright Sheng Premiere

Classical Music

Wednesday, February 19

Wolfgang Holzmair, Baritone—Performs Schubert lieder in honor of the composer's 200th birthday. *Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (570-3949), at 8; $35.*

New York Philharmonic—With pianist Leif Ove Andsnes, performs the world premiere of Wilson's *Shango Memory*; Neeme Jarvi, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 6:45; $20–$75.*

Thursday, February 20

Musicians From Marlboro—Perform works by Haydn, Shostakovich, and Brahms. *Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (570-3949), at 8; $25.*

Concordia Orchestra—New music, including violinist Nadja Salerno-Sonnenberg performing Bolcolm's *Violin Concerto*; Marin Alsop, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 7:30; $30–$40.*

New York Grand Opera Company—A benefit recital, led by Vincent La Selva, featuring performances of favorite opera excerpts. *Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (245-8837), at 8; $50–$1000.*

National Traditional Orchestra of China—Performs the world premiere of Bright Sheng's *Spring Dreams* with cellist Yo-Yo Ma; Hu Bingxu, conductor. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $15–$55.*

New York Philharmonic—With pianist Leif Ove Andsnes, performs Rachmaninoff's Piano Concerto No. 3; Neeme Jarvi, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$75.*

Friday, February 21

New York Philharmonic—See 2/20, at 11 A.M.

Emanuel Ax, Pianist—Performs works by Schubert and Liszt. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 7:30; $17–$65.*

Composers Concordance—Featuring pianist Kathleen Supové playing Lukas Foss's *Solo. Kosciuszko Foundation, 15 E. 65th St.(564-4899), at 8; $9.*

Daniel Müller-Schott, Cellist—Performs works by Brahms, Prokofiev, and Martinu. *Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $15.*

New York Philharmonic—See 2/20.

Saturday, February 22

Stonewall Chorale—A program entitled "Americans in Paris: The Legacy of Nadia Boulanger." *Alice Tully Hall, Lincoln Center (971-5813), at 8; $20–$55.*

Thomas Hampson, Baritone, and Wolfgang Sawallisch, Pianist—Perform Schubert's *Winterreise. Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 2; $18–$75.*

Chansons D'Amour—The Gerard Edery Ensemble performs classical guitar works from the troubadours to Edith Piaf. *Florence Gould Hall, 55 E. 59th St. (355-6160), at 8; $18.*

Cerddorion NYC—Chamber vocal ensemble performs works by Monteverdi. *Church of St. Luke's in the Fields, 487 Hudson St. (774-4105), at 8; $15.*

New York Philharmonic—See 2/20.

Sunday, February 23

Hesperus—Performs Renaissance and medieval music of Europe plus American traditional songs. *Alice Tully Hall, Lincoln Center (971-5813), at 11 A.M.; $15.*

Klangforum Wien—Performs four works by Weill, plus the world premiere of Burkhard Stangl's *For Zorn. 92nd St. Y, 1395 Lexington Ave. (996-1100), at 3; $20.*

Chester String Quartet—Performs works by Beethoven, Schumann, and Szymanowski. *Kosciuszko Foundation, 15 E. 65th St.(734-2130), at 3; $15.*

Music Before 1800—Pomerium, a vocal ensemble, performs works by Du Fay, Busnois, and Gesualdo. *Corpus Christi Church, 529 W. 121st St.(666-9266), at 4; $15.*

BachWorks—Three cantatas (by J. S. Bach) for solo voices. *St. Paul's Evangelical Lutheran Church, 315 W. 22nd St., at 5; $15.*

New York Choral Society—A jubilee concert of Brahms's *Ein Deutches Requiem* and *Alto Rhapsody. Carnegie Hall, Seventh Ave. at 57th St. (245-8837), at 7; $15–$47.*

Monday, February 24

Clarion Music Society—An all-Vivaldi program to benefit Venice's La Fenice opera house. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (477-3663), at 8; $20–$35.*

Opera

Metropolitan Opera—Berg's *Wozzeck*, 2/18 at 8, 2/22 at 2; Verdi's *Un Ballo in Maschera*, 2/19 at 8, 2/22 at 8; Mozart's *Le Nozze di Figaro*, 2/20 at 8; Verdi's *Aïda*, 2/21 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Cosi Fan Tutte—Mozart's classic, set in 1911 Stutz society. Sat. at 7:30, Sun. at 2:30. Through 3/16. *Amato Opera, 319 Bowery (228-8200); $20.*

The Turn of the Screw—Britten's dark opera interpretation of Henry James's novella. 2/20, 2/21, 2/22, 2/28, and 3/1 at 8, 3/2 at 3. *DiCapo Opera Theatre, 184 E. 76th St. (288-9438); $25.*

Dance

Erick Hawkins Dance Company—Revivals of masterworks including *Early Floating, Classic Kite Tails,* and *Cantilever Two.* 2/18 and 2/23 at 7:30, 2/19–2/22 at 8. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves.(772-4448); $28.*

Jazz Tap Ensemble—Classics, as well as Jimmy Slyde's *Interplay,* a hit last year. Tues.–Sat. at 8, Sun. at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

New York City Ballet—Tues.–Sat. at 8, Sat. at 2, and Sun. at 3. *New York State Theater, Lincoln Center (870-5570); $22–$65.*

Performance

Absolute Torch and Klang

Klangforum Wien, Austria's premier contemporary-music ensemble, makes its American debut on February 23 at the 92nd St. Y, performing four works by Weill, plus the world premiere of *For Zorn,* young Austrian composer Burkhard Stangl's tribute to American iconoclast John Zorn.

Photograph by Thomas Reinagl.

nightlife

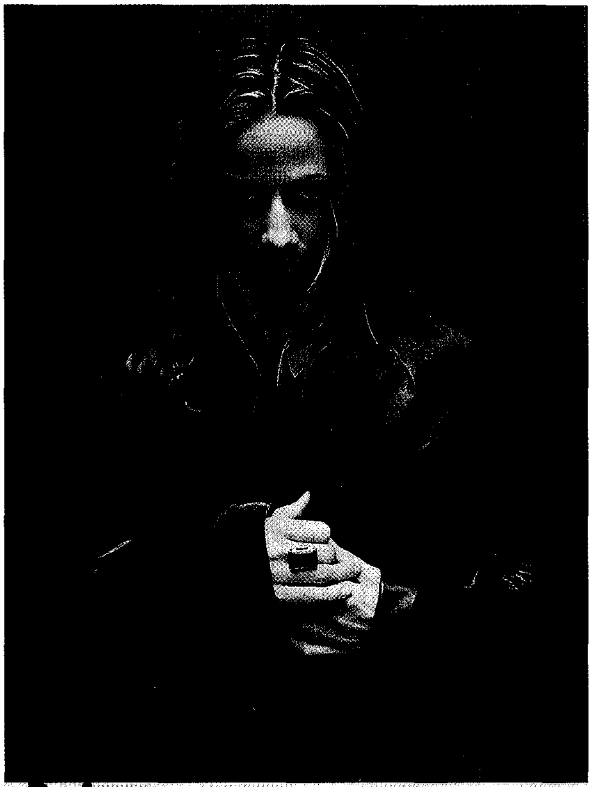
Blood on the Fields...Ben Lee...Dick Hyman

Concerts

"Airwalk Sno-Cone Tour '97"—The rock concert as carnivalesque sideshow may be the nineties' most lasting contribution to the live-rock industry, and in most cities, this latest incarnation of the phenomenon features daytime snowboarding competitions, followed by neo-punk and rap entertainment at night. Alas, non-mountainous N.Y.C. gets only video footage of the snowbound frolics, but Face to Face, the Pharcyde, Voodoo Glow Skulls, and others still set the mood. 2/19 at 6 P.M. *Roseland, 239 W. 52nd St. (307-7171). $17.*

Tony Bennett—On his new CD, *Tony Bennett on Holiday,* the Queens-born crooner lays out sumptuous, string-laden arrangements of tunes ("These Foolish Things," "God Bless the Child," and seventeen others) favored by Billie Holiday. In a live setting, he keeps things intimate, with just his regular trio backing him, and the effect is marvelous—romantic, affectionate, and charming. Bennett, of course, sounds nothing like Lady Day, and that's half the fun: Witnessing a heartfelt homage that transcends mere emulation. 2/18–2/19 at 8 P.M. *Carnegie Hall, 881 Seventh Ave. (247-7800). $25–$60.*

Blood on the Fields—Wynton Marsalis's first composition for a big band (the seventeen-member Lincoln Center Jazz Orchestra) and vocalists (Cassandra Wilson, Jon Hendricks, and Miles Griffith) is the ambitious, expansive work you'd expect from such an ambitious, expansive personality. The three-hour piece (which will be released on three CDs this spring) is a wrenching, at times dissonant, Africa-to-America slavery epic. Marsalis's broad sonic palette touches on virtually every familiar brand of African-American music, while his thematic scope extends to ruminations on the redemptive power of love and music. 2/24 at 8 P.M. (Pre-concert talk by Marsalis at 7:15.) *Avery Fisher Hall, Lincoln Center (721-6500). $20–$40.*



Performance

Friday Night Music Club

Sheryl Crow's dispensed with the just-having-fun bit; now in a more contemplative mode, she plays Roseland, February 21 and 27.

Sheryl Crow—Perhaps in an attempt to dispel her lightweight, Eagles-as-a-chick reputation, Crow went for a sonic and visual makeover for her latest, self-titled album. But that rep was somewhat undeserved to begin with: Even her breakthrough "All I Wanna Do," with its googly background guitar squiggles, was a more complex sonic smorgasbord than most critics gave it credit it for being. Her new, self-titled album takes that trend even further, adding occasional, dark trip-hop-ish beats to the tangy blend. It's crazy, but a very charitable observer might call Crow mainstream rock's female answer to Beck. Then again, he or she might not. With the Wallflowers. 2/21 and 2/27 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $22.50.*

"Jazz Piano Today—Toward 2000"—Dick Hyman pushed the limits of musical imagination in the sixties with freaky, futuristic sound odysseys like *The Age of Electronicus.* Though he's returned to the kind of keyboard that doesn't plug in, Hyman's still got an eye on tomorrow as he hosts the first, forward-looking installment of the three-show "Jazz Piano at the Y" series. Former Gerry Mulligan sideman Bill Charlap, young virtuoso Cyrus Chestnut, and even younger comer Jon Weber heat up the ivories. 2/22 at 8 P.M. *The 92nd St. Y, Lexington Ave. at 92nd St. (996-1100). $25.*

Live—If anyone still thinks Eddie Vedder's self-absorbed grunge whine is the benchmark against which contemporary rock earnestness is measured, they obviously haven't seen Live singer Ed Kowalczyk in action. The York, Pennsylvania, quartet, which has been together so long its members claim to consider themselves brothers, releases its third, spiritually inflected full-length CD, *Secret Samadhi,* on the eighteenth. With Fun Lovin' Criminals. 2/25 at 8 P.M. *The Beacon Theatre, 2124 Broadway, at 74th Street (307-7171). $25.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 2/19: DeDannan. 2/25: Asleep at the Wheel; Bill Kirchen. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 2/19: Liquorice; Lauren Hoffman; the Godrays. 2/20: Mer; Thrush Hermit; Lilys. 2/21: Knockout Drops. 2/22: Trans Am; Humidifier. 2/23: Cold Cold Hearts. 2/24: Plexi. 2/25: Lazlo Bane. 2/26: Fuzzy Overcash; the Comedians; White Courtesy Telephone. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 2/21: Pen Pal. *315 Bowery, at Bleecker St. (982-4052). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every fourth Saturday night belongs to the famed trash-rock party "Green Door NYC." Jayne County revives the early '70s protopunk scene on a weekly basis with Max's Kansas City Wednesdays. 2/21: Cosmic Psychos; Swingin Neckbreakers. 2/22: Lotion; Fluffer; Battershell. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 2/19: Don Byron; Don McKenzie; Vernon Reid. 2/20: Ram Umbus; Circle of Bitches. 2/21: Groove Collective. 2/22: Floater; Fatbag. 2/24: Marc Ribot; Dave Tronzo; Loren M. Connors. 2/26: Cul de Sac; Tower Recordings. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring members of MTV's *The State* and other cutups. 2/18: Mini-King; the Cheese; Primrose Hill. 2/21–2/22: Susan McKeown & Chanting House. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 2/20: Madball; Vision of Disorder; Lordz of Brooklyn. 2/22: Grammy National Showcase. 2/23: L7; Los Gusanos; Shift. 2/25: John Hiatt & the Nashville Queens. *17 Irving Pl. (777-6800).*

Knitting Factory—For its monthlong tenth-anniversary celebration, the Disneyland of downtown music (with its three floors, two stages, two microbrew-bearing bars) features big- to huge-name performers nightly. 2/19: Punk founding father Mike Watt, whose ferocious bass work and gruff singing with the Minutemen and Firehose and as a solo artist have won him legions of fans, admirers, and imitators. With experimental guitarist Elliot Sharp and

Photograph by Steen Sundland.

Babe the Blue Ox. 2/20: Hypnosonics; Marc Ribot; Spanish Fly. 2/21: Avant jazz-hardcore hybridizer John Zorn; Japanese noise rocker Yamataka Eye. 2/22: Local melodic faves Luna. 2/24: Australian teenage folk genius Ben Lee (see essay, this page). 2/25: Yo La Tengo. 2/26: Lounge Lizards. (See jazz club listings for more shows.) *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 2/18: Freedy Johnston; Candy Butchers. 2/19: Lilys; Poole; Gelcaps. 2/22: Candy Snatchers. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 2/19: Alejandro Esevedo; Francis Dunnery. 2/21: Crown Heights; Henry Dark. 2/22: Nerf Herder. 2/26: Daniel Cartier. *217 E. Houston St. (260-4700).*

The Pink Pony Cafe—The cozy coffee house next door to Max Fish has added a small stage and a few old theater seats, to showcase up-and-coming rock phenoms in a low-key, low-cost setting (admission never exceeds $3, while the volume rarely approaches even that of an "MTV Unplugged" taping). 2/22: The lo-fi ambient outfit Space Needle spawns side and solo projects faster than it releases albums, and tonight its main songwriters, Anders Parker (playing solo) and Jud Ehrbar (with Long River Train) do their own respective things. Shows at 9 P.M. *176 Ludlow St. (No phone). $.*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 2/19: King Chango; Noovoodoo. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 2/21: Throwing Muses. 2/22: the Connells. 2/25: Junior Brown; Jack Ingram. 2/28: James. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 2/22: Dread Zeppelin. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 2/18: Steve Slagle quartet. 2/19: Hilton Ruiz quintet. 2/20–2/22: the Freddie Hubbard quintet salutes Miles Davis. 2/23: Ry Mantilla. 2/24–2/25: Pete Yellin quartet. 2/26: Roland Vazquez quintet. *315 W. 44th St., bet. Eighth and Ninth Aves. (581-3080).*

Blue Note—With first-rate sound and a great view from every seat in the house (the standing room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. 2/18–2/23: Gonzalo Rubalcaba. 2/24: ESTA. 2/25–3/2: George Shearing Quintet; Azimuth. Sets at 9 and 11:30 P.M.. *131 W. 3rd St. (475-8592).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday night office hours here after the closing of his longtime haunt, Fat Tuesday's. 2/18–2/23: Pharoah Sanders Quartet. 2/25–3/2: Stanley Jordan. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 2/26–3/1: Pete Malinverni, with John Webber. *33 University Pl. (228-8490).*

Knitting Factory—2/18: Don Byron Quintet/Geri Allen. 2/20: Hypnosonics; Marc Ribot; Spanish Fly. 2/21: John Zorn; Yamataka Eye. 2/26: Lounge Lizards. (See "Clubland" listings for other shows.) *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, the Jason Lindner Big Band. Tuesdays, "Human Feel," featuring Kurt Rosenwinkle. Wednesdays, the Sam Yahel Organ quartet, featuring Eric Davis. Thurs.–Sun., shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 2/18–2/23: Marty Ehrlich quintet. 2/25–3/2: Oliver Lake quintet. Every Saturday, jazz brunch with Ilhan Ersahin. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Gate—It may be a lot closer to Hell's Kitchen than it is to the legendary club's namesake neighborhood, but the Gate offers jazz and swing dancing nightly, just as it did on Bleecker Street, from 10 P.M. to 2:30 A.M. 2/18–2/22: Valery Ponomarev quartet. 2/25–3/8: Warren Vache quartet. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. 2/18–2/23: Benny Green & the Kaleidoscope Band, featuring Ron Carter, Lewis Nash, Russell Malone, and Antonio Hart. 2/24–3/2: Vanguard Jazz Orchestra's 31st anniversary celebration. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Talent

Teen Idyll

Two and a half years ago, at 16, Ben Lee spent a two-week school break in Chicago recording his first album and being starstruck by the indie-rock luminaries who served as a backing band. Today, the Australian singer-guitarist is a seasoned vet—a high-school graduate about to release his third album, out on a solo acoustic tour—half-seriously considering alternatives to the rock-star thing. Last week, Lee says, while he and the Lemonheads, for whom he is currently opening, were eating breakfast at a Waffle House in South Carolina, "This old guy with a pickup truck said to us, 'You boys workin'?' We said 'Yeah, sort of.' And he said, 'I got some work for ya, if you'd like to work here.' " The truck owner wanted the not-so-strapping young men to haul logs on his farm. Despite the romantic appeal of day-laboring his way through the South, Lee had to turn the offer down. "I was so tempted just to stay. It's so nice, the countryside and everything. I was into the idea, but we couldn't do it because we had to play a show that night." New Yorkers should be grateful to the pint-sized Aussie for not succumbing to such Beat-worthy temptation: On this tour, Lee, who headlines the Knitting Factory February 24, has forsaken playing songs off his first two albums in favor of previewing *Something to Remember Me By* (Grand Royal/Capitol), due in April. And though his previous efforts were full of witty, catchy folk-pop nuggets, the new batch of tunes focuses more on precocious wordplay than on hummable melodies. "If you didn't like the words on the other records, there was still something there for you," observes Lee. "Now really there's nothing."

ETHAN SMITH

Photograph by Sophie Howarth.

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 2/17–2/22: Mulgrew Miller and Richie Goods. 2/24–3/1: Roni Ben Hur, Chris Anderson, and Lisle Atkinson. Sundays in February: Leslie Pintchick, Scott Hardy, and Rich DeRosa. *126 W. 13th St. (924-5182).*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show, this upscale joint recently jumped on a new-ish bandwagon by adding a restaurant to its attractions. 2/20–2/23: Michael Colyar. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—After a brief flirtation with cabaret and the like, this high-class variety showplace has shifted its focus back to yucks (though crooners do still make the occasional appearance). Visitors to the Catch Bar & Grill can view "The Loft," a stage set as a NYC apartment, where stand-up, sketch, and alternative comedians perform. Mondays, "Monday Night Fool's Ball," a stand-up, sketch, and music revue. Tuesdays are new talent nights. Show Mon.–Tues. at 8:30 P.M.; Wed.–Thurs. at 9 P.M. Fri. and Sat. at 9 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 2/16–2/23: Jeff Ross; Gregg Rogell; Greer Barnes; William Stephenson; Jim David. Shows Fri. 9 P.M. and 11 P.M.; Sat. 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 2/17–2/23: Nancy Redman; Jerry Diner; Lenny Varnedoe; Jim Norton; Quentin Heggs; Rock Scotti; Richie Byrne. 2/24–3/2: Gregory Carey; Rich Ramirez; Ben Creed; Nancy Redman; Quentin Heggs; Lenny Varnedoe. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 P.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri.–Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3300-square-feet, palatial comedy spot in the Flatiron district. 2/21–2/22 Sam Greenfield; Tony Powell; Billy Jaye; Sue Costello. Shows Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.–Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 2/19: "This Ain't No Pre-Show," with Ric Crome, Mike Burton, Tony Woods, Greg Carey, Rod Reyes, Passion, and Sherry Davies. 2/21–2/22: Susie Essman; Rick Crome; Kevin Brennan; Eddie Brill. Mondays, it's Sunda Croonquist and the Femmes Fatales. Sun.–Thurs. at 7; Fri. at 7, 9, and 11 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—John Pizzarelli, the Harry Connick Jr. of the acoustic guitar. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Anthology Film Archives—The East Village's premier revival movie house isn't where you'd expect to find cabaret, but Amy Greenfield's "Raw-Edged Women" (2/21–2/23) isn't exactly what you'd expect cabaret to be like, either. Call it what you will ("performance art," "multimedia experimentation," and "exhibitionism" all come to mind), screenwriter–dancer–Harvard alum Greenfield refers to her revue as "erotic cabaret." Shows nightly at 8 and 10 P.M. $10. *32 Second Ave., at 2nd St. (505-5181).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder and bolder to bolder), is the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—The fabulous Eartha Kitt. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (741-1600).*

Danny's Skylight Room—2/10, 2/17, 3/3: Earl Fries. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Don't Tell Mama—2/19 and 2/26: Heidi Hoppenfeld's "Definitely Not an Ingenue." $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Duplex Cabaret—2/21: Group Therapy. 2/22: "Fairy Tales"; Dressing Room Divas. *61 Christopher St. (255-5438).*

Dutch Weisman's Winter Follies—A spectacularly un-p.c., quaintly anti-family values revue, complete with showgirls, high living, and low comedy. Wednesday and Thursday at 9 P.M.; Friday and Saturday at 11, with live music and dancing after the show. *108 W. 18th St. (645-7045). $30.*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—2/14–3/1: Vic Damone. 3/4–3/22: Karen Mason, an understudy for the role of Norma Desmond in Sunset Strip. $40 cover Tues.–Sat. at 8:30 and Fri.–Sat. at 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Despite its name and location (it's tucked practically inside the Ed Sullivan Theater), the old-man bar turned chichi dining spot should not be confused for one of the odious theme restaurants that surround it. Swing jazz (some curious, some serious) nightly and waiter who looks just like the place's namesake. 2/12: Full Swing. 2/15: the Blues Jumpers. 2/22: Nick Palumbo and the Flipped Fedora Big Band. 2/26: Full Swing. Every Friday, Sullivan's is home to a band whose players cut their teeth during the actual swing era, the Harlem All-Stars. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Bars

Howard Johnson's—The last vestige of the real Times Square has the perfect seedy cocktail lounge secreted away in the back. The biggest surprise about the clientele isn't its touristy makeup; it's how small it is. Shouldn't this, the archetype for simu-diners like Ellen's Stardust, be the neighborhood's biggest attraction? Well, fewer of them means more room for us, so complaints aren't really in order. *1551 Broadway, at 46th St. (354-1445).*

Orchard—The futuristic-terrarium theme of the spacious but unaustere new lounge is novel without being just another irksome novelty. Occasional trees, branches, rock outcroppings, and moss-draped dioramas adorn the rear of the room, while the front section is lit by large specimen jars converted into lamps. Dig the nature flicks on the countersunk, rear projection TV. *200 Orchard St., nr. Houston. (673-5350).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Room—This candlelit SoHo joint suffers from a perpetual, if mild, identity crisis—it can't decide whether it's a lounge, an indie-rock hang, a reclaimed industrial space, or just a regular neighborhood bar. But the unintimidating crowd, generally good music, and truly eclectic beer selection make the Room an oasis of normalcy. *144 Sullivan St., bet. Prince and Houston Sts. (477-2102).*

Von—Understated, cozy décor; a choice selection of Belgian and English beers; slammin' D.J.'s; and a Sunday afternoon antiques fair give Von an intimacy that appeals to quasi-boho publishing types and citizens of the hip-hop nation alike. *3 Bleecker St. (473-3039).*

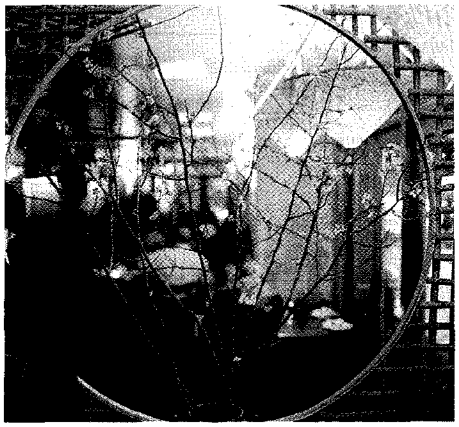
Performance
Jazz Odyssey

Wynton Marsalis brings his jazz opera, *Blood on the Fields*, to Avery Fisher Hall February 24. With a powerhouse vocal lineup—Cassandra Wilson, Jon Hendricks, and Miles Griffith—and a score that draws on virtually the entire jazz canon for inspiration, the three-hour epic is a stark meditation on captivity, enslavement, and the redemptive power of love.

Photograph by Janusz Kawa.

restaurants

BBQ Bass...A.M. Steak...Asiana



Manhattan

Lower New York

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

The Greatest Bar on Earth—This; the most casual component of the newly reopened Windows on the World complex, has become a popular meeting spot for downtown office workers and tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like baby fried calamari, sushi and sashimi, and vodka pizza. Live music Thursday through Saturday. *1 World Trade Center, 107th floor (524-7000). (M) AE, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River valley farmers and their produce. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Windows on the World—It's tough to compete with the stunning views from this lower-Manhattan perch, but the eclectic American menu makes a valiant effort. A stellar wine program and dishes like baby pheasant in Savoy cabbage and lobster with clam risotto give diners good reason to glance at the table from time to time. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Opening
House Blend

In less than a month, Asiana's pan-Asian menu of Vietnamese (summer rolls), Malaysian (satay), and Thai (curries) has already attracted hordes of the neighborhood's young, pierced, and restless. Gentle prices (appetizers under $6; most entrées under $12) atone for the food's occasional lack of focus. (53-A Avenue A, at 4th Street.)

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; a fireplace increases the coziness quotient. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by din-

Photographs by Jason Schmidt.

ers like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, TM, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Dionysos—This Greek newcomer on lower Fifth Avenue serves an eclectic assortment of the cuisine of the moment—Mediterranean specials like lamb Youvetsi, veal chop with mountain mushrooms, moussaka, and grilled octopus. *75 Fifth Ave., nr. 15th St. (229-2992). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over. Specializes in Sicilian dishes like conca d'oro, pasta con sarde, and rabbit stew. Try the weekend brunch and the occasional historical dinner. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

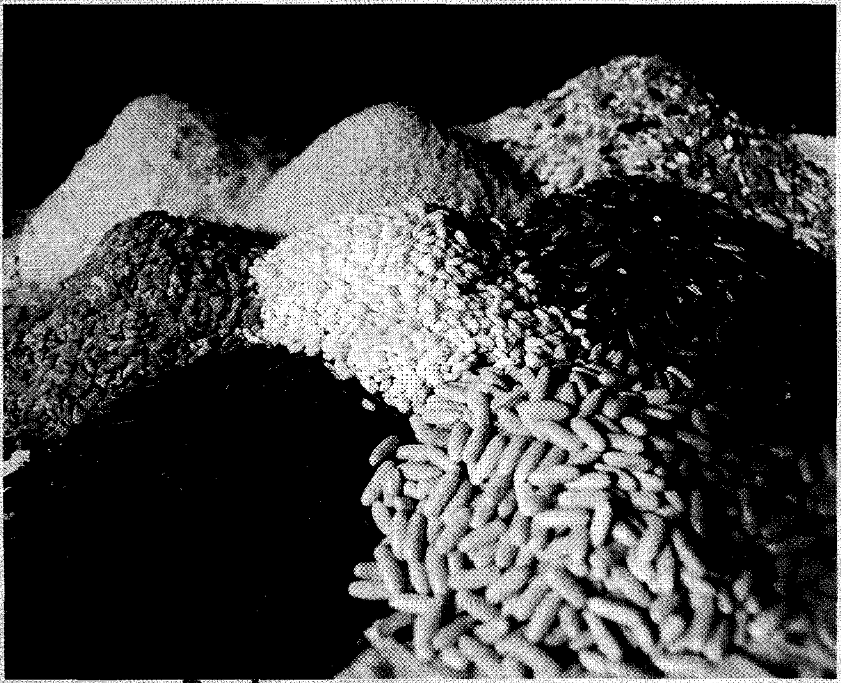
Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music—this month, it's Nina Murani and her trio—between courses of Northern Italian fare, best



Preview

The Little Italy Treat

At the new Rice, opening next week, owner David Selig does for the humble grain what he did for tapas at ñ. The takeout storefront—an adjacent sit-down space is scheduled to open soon—will dish up jasmine, basmati, and wild strains, with eclectic toppings like gado gado, baked garlic, and tofu, plus grape leaves, rice balls, puddings, cakes, and the suddenly ubiquitous wraps. (227 Mott Street.)

Photograph by Ronnie Andren.

Red wine with fish. White wine with burgers. These days, it's just as accepted as our cards.

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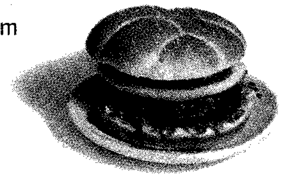

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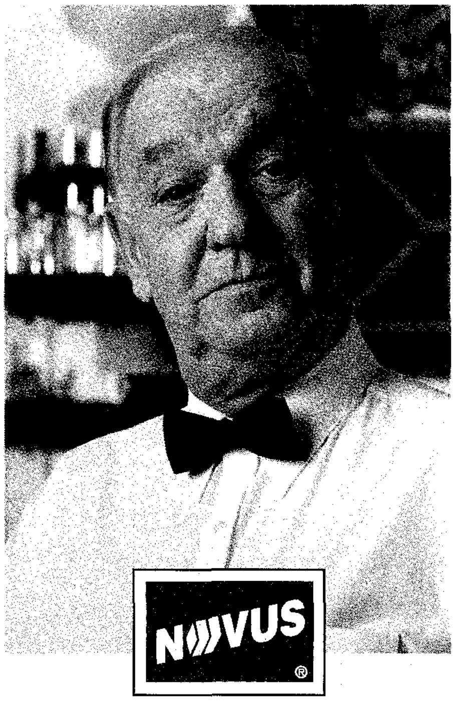

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Manhattan Country Club
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242 W. 56th Street
(212)307-0700

Pasta Presto
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Renaissance Diner
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sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. *922 Third Ave., nr. 55th St. (688-4646). (M–E) AE, DC, MC, TM, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

Domingo—Josefina Howard's foray into Spanish cooking is a homecoming of sorts. Downstairs there's a Castilian-style tapas bar; upstairs, a more traditional dining room with dramatic skylights. Drop in for churros y chocolate, or make a full meal of the regional Spanish specialties. *209 E. 49th St. (826-8154). (E) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Zaro's Bread Basket—Most famous for its baked goods, this quick-service midtown shop is also handy for takeout sandwich and salad lunches. *466 Lexington Ave., at 46th St. (292-0175). (I) AE, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millenium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

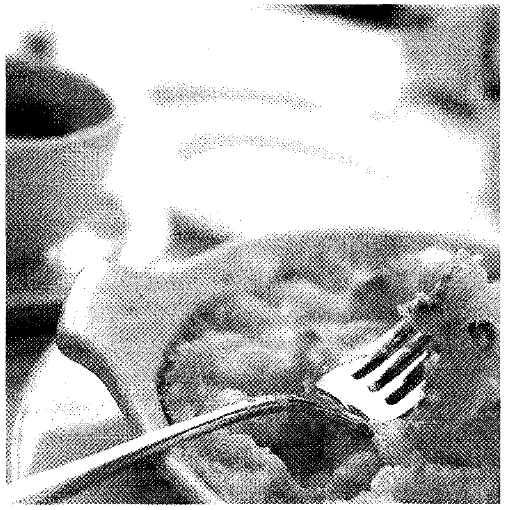
Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Data

The Big Cheese



Single servings at Canal House.

Following the lead of the resurgent meat loaf, macaroni and cheese has hit the big time—creamy rich and fattening, just like the stuff you used to eat before linguine came along. Restaurants might have felt a little insecure about adding it to their menus, but it has quickly proven to be a hit, appearing all over town. Chefs are becoming creative with the dish, updating it for the nineties with higher-quality cheeses and a dash or two of something unexpected. Chef Katy Sparks from Quilty's has such a fondness for chilies, she puts a little heat into the bread-crumb topping to break up the richness of the cheese, while the Canal House serves individual gratin dishes to defuse the fight for that last bit of crispy edge. And best of all, the Lobster Club's restlessly innovative Anne Rosenzweig comes up with new versions daily.

Gillian Duffy

RESTAURANT	DISTINGUISHING CHARACTERISTICS
FRESCO BY SCOTTO 34 East 52nd Street; 935-3434	Penne gratin, with Parmesan cheese and pancetta in a heavy-cream sauce, with a crispy topping. $17.
CANAL HOUSE in the SoHo Grand Hotel, 310 West Broadway; 965-3000	Individual gratin dish of crispy macaroni baked with aged Grafton cheddar and seasoned onions in a creamy sauce. $10.
THE LOBSTER CLUB 24 East 80th Street; 249-6500	Macaroni and cheese of the day, ranging from buckwheat noodles with pancetta, grilled radicchio, and goat cheese to butterflies with Gorgonzola, Parmesan, onion marmalade, and rosemary. Side dish, $7.50.
DROVERS TAPROOM 9 Jones Street (new venture from Home's David Page, to open in late March)	One of the first items Page plans to put on the menu is his father's recipe for skillet macaroni with Wisconsin cheddar, fresh herbs, garlic, and sliced tomatoes, topped with breadcrumbs. Appetizer, $7; entrée, $12.
THE SCREENING ROOM 54 Varick Street; 334-2100	Macaroni with leeks, spinach, tomatoes, and Parmigiano-Reggiano. Appetizer, $7; entrée, $13.
STAR FISH 1294 Third Avenue, near 74th Street; 744-5924	A seafood version with crabmeat, cheddar, and Gruyère, with citrus bread crumbs in a béchamel sauce. Side dish, $7.
HOT TOMATO 676 Sixth Avenue, at 21st Street; 691-3535	The classic, improved with imported Gorgonzola, Wisconsin sharp yellow cheddar, and Parmesan, topped with American cheese and browned in a ceramic crock. Side order, $4.95; entrée, $9.95.
QUILTY'S 177 Prince Street; 254-1260	Maytag Blue, Gruyère, goat cheese, and aged Vermont cheddar with wild-mushroom stems in an herbed red-chili crust. $9.

Photograph by Robert Wright.

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Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). (I) AE, CB, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria D'Angelo—This casual Italian establishment offers all the usual favorites, from a dozen varieties of pasta to more elaborate creations like shrimp Catalina. Well-situated for for pre- or post-theater dining. *242 W. 56th St. (307-0700). (I–M) AE, DC, DS, MC, V.*

Osteria del Circo—The name of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. That, plus chef Waldy Malouf's famous regional cuisine, and spirited updates of the classics. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

René Pujol—This Theater District oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes standards like rack of lamb for two, Dover sole, and chocolate soufflé with Grand Marnier ice cream. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

Object of Desire
Fish, Tacos

At Arizona 206, chef Miles Angelo's distinctive brand of Asianized southwestern is embodied by his Chilean sea bass, coated with a chipotle and ginger-spiked barbecue sauce. The sweetly caramelized fillets come over succulent scallop-and-shiitake taquitas. (206 East 60th Street.)

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

The Townhouse Restaurant—A contemporary American restaurant with a devoted following, who come for the cozy reception and eclectic fare like lobster crab cakes and shrimp kebabs with ratatouille couscous. *206 E. 58th St. (826-6241). (M) AE, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot

Photograph by Robert Wright.

spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary French cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. Dinner dancing, starting at nine Thursday through Saturday. *2 E. 61st St., in the Hotel Pierre (940-8195). (E) AE, CB, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

L'Absinthe—Chef Bergougnoux cooks exquisite contemporary and traditional French food for a most appreciative Upper East Side clientele. All the brasserie details, from the zinc bar and brass rails to the cheese tray and filleted-at-tableside sole meunière, feel more Right Bank than Manhattan. *227 E. 67th St. (794-4950). (E) AE, CB, DC, MC, V.*

La Folie—An uptown spot with a downtown feel, serving eclectic French fare like bouillabaisse, tuna tartare, and fondue. Live jazz and a hopping bar scene. *1422 Third Ave., nr. 80th St. (744-6327). (M) AE, MC, TM, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

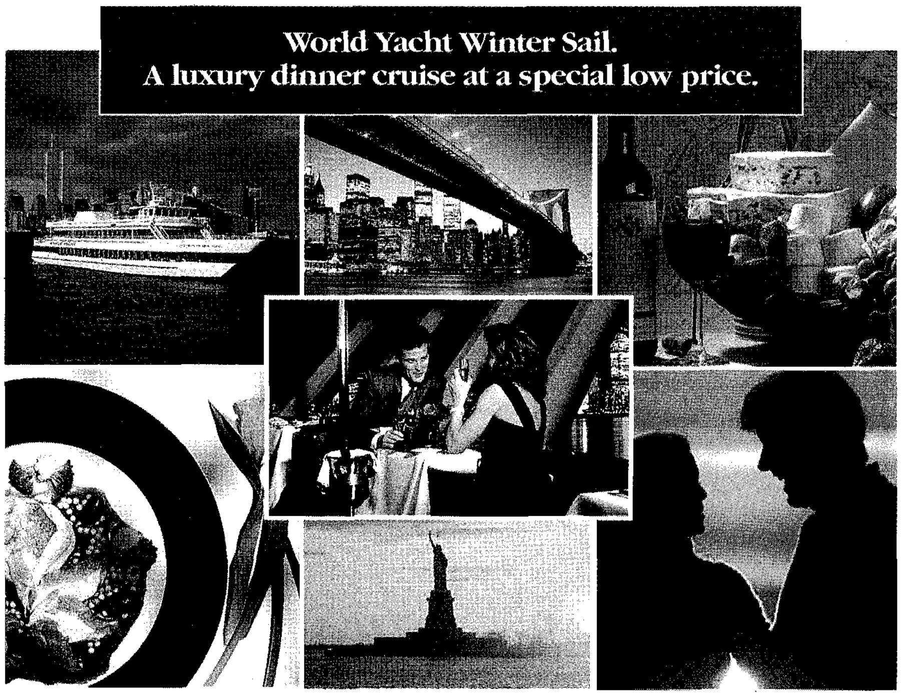
One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty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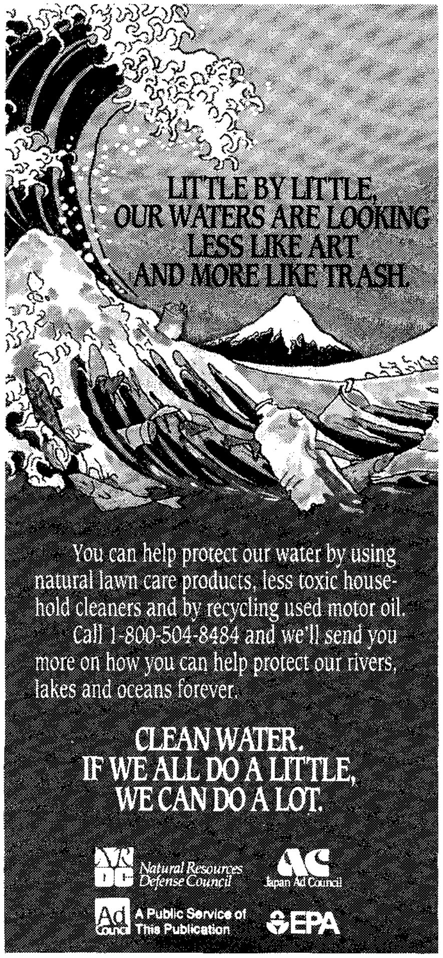
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crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

River—The *faux*-tropical atmosphere provides a serene background for the interesting amalgam of Southeast Asian food. Standouts include pad thai, basil chicken, pork chops, and red snapper. *345 Amsterdam Ave., nr. 76th St. (579-1888). (M) AE, MC, TM, V.*

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. *58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M–E) AE, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Restaurant Power Brunch

The re-ascension of beef to its popular place in the urban American diet is evident at SoHo Steak's newish weekend brunch, where house specialties range from the customary omelets and pancakes to such high-protein bistro fare as steak frites and a garlicky tartare. (90 Thompson Street.)

Photograph by Ronnie Andren.

the mix

Mitford and Waugh...Toys Were Us

John Leonard's TV Notes

The Perfect Mother (2/18; 9 to 11 P.M.; CBS) stars Tyne Daly as the scariest Mommie Dearest outlaw in-law since Diana Rigg in public TV's *Mother Love,* or maybe even Medea, who was also Greek. As Eleni Podaras, Daly arranges a blind date for her son, Justin Louis, with bob-nosed Ione Skye, and buys them a house next to hers after they're married, and interferes in every aspect of their lives from breakfast to sex to child-rearing, until Ione kicks her out, after which there are late-night heavy-breathing telephone calls, poison-pen coffin brochures in the mail slot, stalking by yellow roadster and pick-up trucks, and finally a hit team with automatic weapons. By the time Justin gets the message, he's alone with Harley.

Murder on My Mind (2/19; 9 to 11 P.M.; CBS) asks us to put up with a humorless, almost cryogenic Nicollette Sheridan as a rookie FBI agent so desperately ambitious to solve the case of a serial rapist-killer of single, blonde, professional women that, with the help of neurosurgeon boyfriend Peter Coyote, she will undergo a transplant of brain tissue from the comatose body of one of the victims and thus experience, in living color, not only this victim's traumatic memories but also her erotic fantasies. Why hasn't such a biopsical memory transfer ever occurred to Ally Walker on *The Profiler* or Lance Henriksen on *Millennium*? Anyway, in spite of Sheridan, with an aw-shucks Coyote, a horn-rimmed, black-goateed, chain-smoking Stacy Keach, and a crazy-artist Peter Outerbridge strong in supporting roles, and creepy mirror tricks from director Ron Iscove, this one has some zip.

Record Row: Cradle of Rhythm & Blues (2/20; 10 to 11 P.M.; Channel 13) is eager to remind us that before Motown and Diana Ross, there was, from the mid-fifties to the mid-seventies, on South Michigan Avenue in Chicago, a Chess Records, a Vee Jay Records, a Brunswick Records, and an all-black-music radio station like WVON, producing and promoting the blues and soul of Muddy Waters, John Lee Hooker, Chuck Berry, Bo Diddley, Jerry "Iceman" Butler, Curtis Mayfield, and Etta James, who also narrates. Return with us now to those thrilling days of white "covers" of black music, disc jockeys on payola, gut-bucket blues from the Delta, and gospel made sexy. One only wishes the program were twice as long so we could hear more music and see more clips.

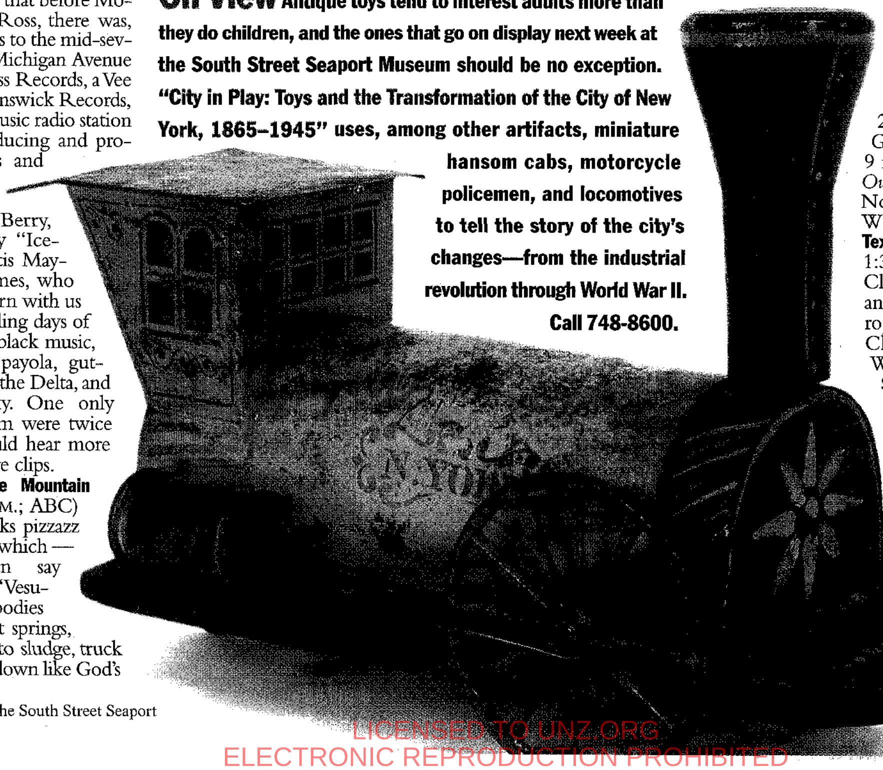
Volcano: Fire on the Mountain (2/23; 9 to 11 P.M.; ABC) lacks the megabucks pizzazz of *Dante's Peak,* in which — before you can say "Richter scale" or "Vesuvius"—parboiled bodies turn up in the hot springs, tap water darkens to sludge, truck tires melt, ash falls down like God's own dandruff and Idaho blows its stack. But park ranger Cynthia Gibb is smarter in *Volcano* than geologist Brosnan was in *Dante's Peak.* Faced with a river of molten lava, she counterprograms a competing avalanche of wet snow to quench it. Angel Summit is safe again for tourists on skis.

Night Sins (2/23 and 2/25; 9 to 11 P.M.; CBS), seeking to compete in a sweeps month with asteroids on NBC and volcanoes on ABC, counterprograms Valerie Bertinelli, Harry Hamlin, and William Blake (in quotation only) as small-town seekers after truth in the kidnapping and murder of eighteen small children over a period of twenty years in a region where everybody—a priest, a psychiatrist, a sheriff, even Harry and maybe Valerie—is covering up a guilty secret that may or may not be relevant to the case. Have I mentioned Karen Sillas? She's a doctor and a brunette. Jeffrey DeMunn? He would remove Valerie from the case, except the killer won't allow him to. Mariska Hargitay? The vampire media strike again. Colm Feore? He may or may not have poisoned his wife, but he certainly throws himself off the roof of the church. College professors, altar boys, cop sex, net-surfing pedophiles, and the love that dare not speak its name even as the mini-series seems to be all about fathers and childhood—I mean, fiction has never been pulpier.

Signature: George C. Wolfe (2/23; 10:30 to 11:30 P.M.; Channel 13) is a valentine to the playwright (*The Colored Museum*), director (*Angels in America*), and producer (the Public Theater), from the likes of Tony Kushner, Gregory Hines, Thulani Davis, Patrick Stewart, John Lahr, and choreographer Hope Clarke, with snippets from *Jelly's Last Jam* and *Bring in 'da Noise, Bring in 'da Funk,* and lots of kibitzing by Wolfe himself, who, as he remembers his Frankfort, Kentucky, boyhood, early New York days, and "colored contradictions," plays with Paul Wagner's documentary camera as if it were a yo-yo or a Tinkertoy. My only regret is that the man isn't writing anymore. We never had that problem with Joe Papp, who only made speeches.

Dying to Belong (2/24; 9 to 11 P.M.; NBC), in which distraught freshperson goody-goody Hilary Swank and college journalist-hunk Mark-Paul Gosselaar track down the truth about the mysterious death, in the middle of a sorority hazing, of lumpish but likable Jenna Von Oy, will be worth your while if only to watch Swank, who was quite wonderful in the otherwise extremely silly *Karate Kid IV,* grow up into an actress we will watch with pleasure for many years. Meanwhile, Sara Chalke, Amanda Wilmshurst, Tracy Middendorf, Laurel Holloman, and Melissa Pace are the young lovelies with something sinister to hide, Jennifer Warren is the college dean who denies there's a problem. and Isabella Hoffman is the mother who doesn't listen.

On View **Antique toys tend to interest adults more than they do children, and the ones that go on display next week at the South Street Seaport Museum should be no exception. "City in Play: Toys and the Transformation of the City of New York, 1865–1945" uses, among other artifacts, miniature hansom cabs, motorcycle policemen, and locomotives to tell the story of the city's changes—from the industrial revolution through World War II. Call 748-8600.**



Photograph courtesy of the South Street Seaport Museum.

Radio Highlights

African Heritage Month Segments—2/18: *Caribbean Flavor:* A Tribute to Our Caribbean Musicians. 2/19: The Origins of African Heritage. 7:15 A.M., 11:15 A.M., 3:45 P.M., and 6:45 P.M. WFUV, 90.7 FM.

Casper Citron—2/22 at 10 P.M.: Kendal Hamilton and Geoffrey Cowley, writers for *Newsweek,* discuss a new feature on America in the twenty-first century, Dan Kurzman discusses the top-secret Allied effort to keep Germany from making the A-bomb, Keith Muller on detecting deafness in infants and help for the elderly, B. B. Calhoun on the "Dinosaur Detective Series." WOR, 710 A.M.

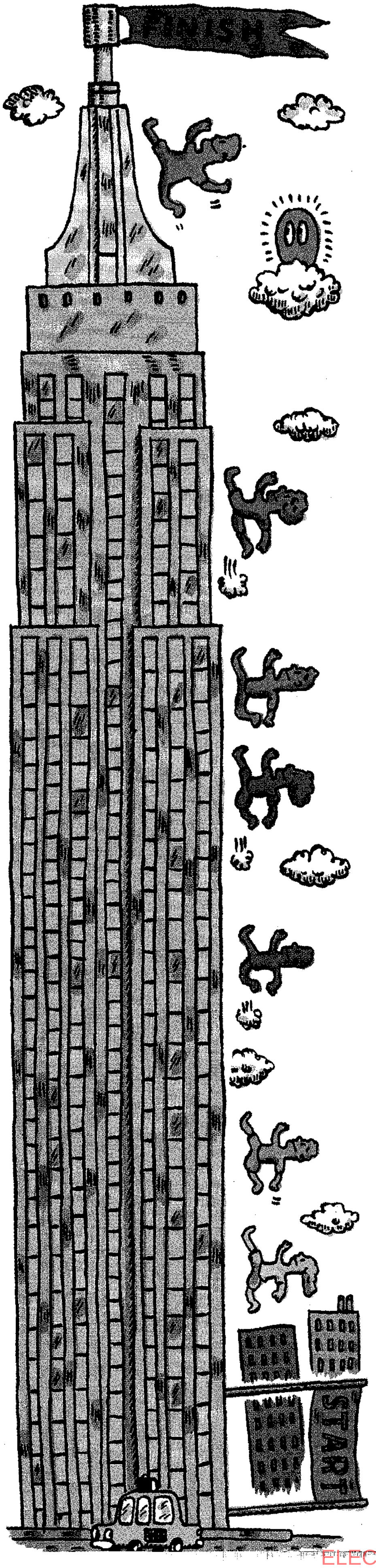
Symphony Hall—2/12: Boccherini's Cello Concerto in D, Mendelssohn's Symphony No. 4. 2/20: Schumann's *Genoveva: Overture,* Brahms's Symphony No. 3 in F. 2/21: R. Strauss's *Till Eulenspiegel's Merry Pranks,* Delibes's *Coppélia: Act III.* 2/24: Veracini's Overture No. 3 in B flat, Saint-Saens's Symphony No. 3 in c. 2/25: Mozart's Piano Concerto No. 21 in C, Borodin's Symphony No. 3 in a. 2/26: Ravel's Piano Concerto in G, Shostakovich's Symphony No. 9 in E flat. 2/27: Berlioz's *Rob Roy Overture,* Tchaikovsky's Symphony No. 2 in c. Weeknights at 8. WQXR, 96.3 FM.

Texaco–Metropolitan Opera—2/15 at 1:30: *Wozzek.* Maria Ewing, Graham Clark, Mark Baker, Falk Struckman, and Michael Devlin with the Metropolitan Opera Orchestra and Chorus. James Levine conducts. WQXR, 96.3 FM.

Sunday Night Opera House—2/16 at 8: Opera to be announced. WQXR, 96.3 FM.

The Written Word

Dale Peck—2/27 at 7: Reading from *The Law of Enclosures.* Shakespeare & Co., 939 Lexington Ave. (570-0201); free.



Julia Alvarez—2/19 at 7:30: Reading from *¡Yo!* Barnes & Noble, 33 E. 17th St. (253-0810); free.

Oliver Sacks—2/20 at 7:30: Reading from *The Island of the Colorblind,* a record of his study of a colorblind, isolated community and puzzling neurodegenerative paralysis. Barnes & Noble, 33 E. 17th St. (253-0810); free.

Bradford Morrow, Bruce Duffy—2/20 at 7: Reading from *Giovanni's Gift* and *Last Comes the Egg,* respectively. Posman Books, 1 University Place (533-2665); free.

Star Black, Geoffrey O'Brien, Jerome Sala—2/23 at 3: Reading from their work. Posman Books, 1 University Place (533-2665); free.

Tom Andrews, James Harms, Jean Valentine—2/23 at 3: The CCS reading series. Civic Center Synagogue, 49 White St.; $7.

Selected Shorts Hosted by Jamaica Kincaid—2/26 at 6:30: At Symphony Space, 2537 Broadway (864-5400); $16/$12.

Dani Shapiro and A. M. Homes—2/23 at 7: Reading from *Picturing the Wreck* and *The End of Alice,* respectively. KGB, 85 E. 4th St. (460-0982); free.

Hanging Loose Press 30th-Birthday Celebration—2/19 at 7: Readings by Sherman Alexi, Mary Ferrari, Beth Bosworth, Will Lane, Yukihede Maeshima Hartman, and others. St. Mark's Church, 131 E. 10th St. (674-0910); $7/$4.

Ann Lauterbach and John Montague—2/24 at 8: Readings from their poetry. 92nd St. Y, Unterberg Poetry Center, Lexington Ave. at 92nd St. (996-1100) $10.

Rachel Blau DuPlessis and Marjorie Welish—2/26 at 8: Readings from their poetry and criticism. St. Mark's Church, 131 E. 10th St. (674-0910); $7.

Fran Castan, Lisa Coffman, Gardner McFall, Myra Shapiro, and Annah Sobelman—2/28 at 7: The NYU Creative Writing Program Alumni Reading. NYU's D'Agostino Hall, 108 W. 3rd St. (998-8816); free.

Lectures and Panels

Angela Davis, "Setting Ourselves Free"—2/21 at 6: A lecture by the internationally celebrated human-rights activist, women's-rights and prison-reform advocate, and co-founder of the National Alliance Against Racism and Political Repression. Vanderbilt Hall, Tishman Auditorium, 40 Washington Square South (998-2130); free.

Lee Strasberg and The Method—2/19 at 7:30: A lecture by John Strasberg on the acting technique his father, Lee, brought to prominence in this country. Applause Books, 211 W. 71st St. (765-7905); $10, or free with purchase of *Accidentally on Purpose.*

Gardening . . . in the Air and on the Ground—2/27 at 6:30: A lecture on French Lilacs, Wild Peonies, Snowdrops, and the Lesser Calandine. National Arts Club, 15 Gramercy Park South (718-549-3200, ext. 220); $30 for the series, $12 general admission.

Light Over Ancient Angkor—2/18 at 6:30: A discussion and photography display with Kenro Izu and John H. Stubbs. Asia Society, 725 Park Ave. (288-6400); $10.

Culture: Show Business or Nation Building?—2/18 at 6: A discussion with the director of the Canada Council, Roch Carrier. The New School for Social Research, 66 W. 12 St. (800-709-4321 for tickets; 596-1699 for information); $8.

"The Projected Image"—2/20 at 7: A lecture exploring the construction of film and video images in contemporary multimedia-installation art. Guggenheim Museum (423-3587); free with $8 admission fee.

Union Square South: Partnership and Precedent—2/26 at 6: A discussion of the collaborative process of renovation. Municipal Art Society, 457 Madison Ave. (935-3960); $7, $5 members.

Sports

Stair Masters

There's no space for spectators at the Empire State Run-Up, but fans can cheer competitors at a New York Road Runners Club pre-race "step class." February 18. (See listings.)

Charlie Rose and Alfred Kazin—2/23 at 8: An interview with the social and literary critic about his life and recent memoir *A Lifetime Burning in Every Moment.* The 92nd St. Y, Lexington Ave. at 92nd St.; for further information, call 996-1100, $18.

Architecture in East Harlem: An Historic and Cultural Overview—2/22 at 2: In conjunction with the exhibition *Back in the Days: East Harlem Old and Young,* architect Raymond Plumey discusses the community's history. Museum of the City of New York, 1220 Fifth Ave. (534-1672); free.

Tours

The Flatiron District: Park Avenue South—2/18 at 12:30: A tour of the Beaux-Arts and Art Deco designs prevalent in this historic district. Meet at the northwest corner of Park Ave. South and 23rd St. (935-3960); $10.

Indoor New York: Midtown—2/20 at 2: Discover how architects and planners have created a public realm impervious to weather. Meet at the Fifth Avenue lobby behind the statue of Atlas at 630 Fifth Ave. (935-3960); $10.

Indoor New York: Wall Street—2/21 at 12:30: Explore the lobbies and public interiors that provide visitors with a sense of welcome. Meet in front of 2 Broadway at Whitehall St. and Bowling Green (935-3960); $10.

Greenwich Village—2/22 at 1: A tour of the Village's architecture. Meet at the Washington Square Arch. (439-1090); $9.

Immigrant New York—2/23 at 1: A tour of the Jewish East Side, Chinatown, Little Italy, Little Ireland, Little Africa, and what was once Little Germany. Meet at the Front Steps of City Hall (439-1090); $9.

Events

St. Petersburg: A Cultural Celebration—Through 3/9: A visual- and performing-arts celebration encompassing more than 25 cultural institutions in St. Petersburg and New York. The World Financial Center, 200 Liberty St. Call 945-2600 for further information.

Paris Haute Couture—2/19 at 8 A.M., 10 A.M., noon, 2 P.M., and 5 P.M.: A comprehensive audiovisual presentation of spring-summer 1997 Paris haute couture. Time & Life Building, 1271 Avenue of the Americas, eighth floor (593-1715); $70, $55 for members.

Exhibitions

By the El—2/19 at 6:30. Photographer Lothar Stelter shares more than 500 photographs he's taken of Manhattan's Third Avenue since 1950. Logos Bookstore, 1575 York Ave. (387-9588); free.

French Children of the Holocaust—Through 3/6. More than 200 photographs telling the story of Jewish children caught in France at the start of WWII. Based on Serge Klarsfeld's recent book *French Children of the Holocaust.* At the New School, 65 Fifth Ave. (229-5488); $5.

The Treasures of the *San Diego*—Through 2/28. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, and helmets. On display at the Philippine Center, Fifth Ave. and 45th St.; $4, $2 children. Call 922-3019 for further information.

The New Baroque: Early Dance Re-creations and Inspirations—Through 5/10. Twentieth-century encounters with Baroque dance and music, prints and illustrations of seventeenth- and eighteenth-century dance, and documentation of contemporary works. At the Dance Collection Reading Room of the New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (870-1630).

Before Central Park: The Life and Death of Seneca Village—Through 8/10. From the 1820s through the 1850s, a substantial African-American community known as Seneca Village thrived on what is now the west side of Central Park alongside the Great Lawn. This exhibition tells the story of that forgotten community. At the New-York Historical Society, 2 W. 77th St., at Central Park West (873-0509).

Illustration by Paul Corio.

In Print

Letter Pluperfect

Among the cast of characters in *The Letters of Nancy Mitford and Evelyn Waugh* are "Honks" (Lady Diana Cooper), "Boots" (or S. Boots, or Smartyboots—Virginia Woolf's name for Cyril Connolly), "Debo" (the Duchess of Devonshire and Nancy's sister), and "Decca" (Jessica Mitford, another sister). The principal players require less annotation. Novelists Mitford and Waugh, members of the London set known as the "Bright Young Things," began corresponding in the early forties. She supplied him with gossip. He supplied her with advice, grammatical and theological. "Would it not be best always to avoid any reference to the Church or to your Creator?" Waugh wrote her. "Your intrusions into this strange world are always fatuous." Mitford's reply: "I can't agree that I must be debarred from ever mentioning anything to do with your Creator. Try & remember that he also created me." The wit of these letters, admirably edited by Charlotte Mosley, is shimmering, and not a little smothering; after a while, one wants to get away from everything Mitford and Waugh are quite pleased to call "ghastly" or "beastly" or "barmy" and meet up with undisguised, unembarrassed emotion. (In a 1954 letter, emotion does intrude. After four paragraphs of literary gossip and plans for lunch at the Ritz, Waugh announces, "I have had a grave week as my mother has just died. . . .") Waugh could not help being funny, but in letters (collected elsewhere) to his wife or an equal such as Graham Greene, he was something more than satiric. Mitford's limits limited him. "She . . . showed courage and remained witty and gay in her last years," a Waugh friend once said of Mitford. If this makes her sound like a fictional heroine, Mitford often made herself sound the same way. To read these relentlessly entertaining letters is to believe, fleetingly, in the J. Peterman catalogue. *(To be published next month by Houghton Mifflin; $40.)* LINDA HALL

Photograph by Globe Photos.

The Gardens of Ellen Biddle Shipman—Through 4/4. The life and garden designs of one of the early twentieth century's most important landscape architects will be the subject of this exhibition. At the PaineWebber Art Gallery (713-2885).

Sports

Big Snow at Chelsea Piers—2/22–23; 9 A.M. to 4 P.M.: Moved from its previous site in Central Park, this winter festival remains otherwise the same. Activities will be held at a snow-covered Pier 62, which will sprout hills suitable for sledding. Everything's free: the snowboarding, the snowshoeing, the cross-country skiing, the mountain-biking. Snow games, too. *Chelsea Piers Sports and Entertainment Complex, 23rd St. and the Hudson River. Call 336-6666 for information.*

Empire State Building Run-Up "Step-Class"—2/18 at 8:30 A.M.: To celebrate the twentieth anniversary of the world's very first run-up race, organizers are holding a special "step class" to prep competitors for the big event. Come cheer (or ponder why) as they attempt to climb 1,576 "steps" in under 10 minutes 44 seconds. That number being, incredibly, last year's winning time. The actual race—which you won't be able to watch—takes place 2/20. *Empire State Building, eightieth floor. Call 860-4455 for information.*

Five Borough Bicycle Club Bike Ride—2/23 at 10 A.M.: A leisurely paced trip to the U.S. Merchant Marine Academy at King's Point, L. I. Your reward for cycling 25 miles round-trip: a lovely water view (Long Island Sound), a bit of snooping (through residential neighborhoods), and a lunch (indoors). If morning temperatures fall below 25 degrees, the ride is canceled. *Meet at Cunningham Park, Union Turnpike at 196 Place, Queens. Helmet required. Call 932-2300, ext. 350, for information.*

Hockey—2/19: Devils vs. Rangers at 7:35 P.M., Continental Airlines Arena (Sportschannel).

Basketball—2/20: Nets vs. Miami Heat at 7:30 P.M., Continental Airlines Arena (Sportschannel); 2/23: Nets vs. Boston Celtics at 1 P.M., Continental Airlines Arena (Sportschannel); 2/25: Nets vs. Sacramento Kings at 7:30 P.M., Continental Airlines Arena (Sportschannel).

Online

Browse Before You Buy—This site lets you review comments from hundreds of other users (professionals and lay people alike) about every conceivable operating system and most commercial software applications, as well as large numbers of shareware and freeware programs. The page also contains hundreds of useful pointers to other sites, where the software being reviewed can be downloaded directly onto your computer. (*www.ratings.org*)

Chess Geeks Take Note—It's hard to imagine a spookier synergy than playing chess over the Internet. Two of the best sites that let you play games in real time are the **Internet Chess Club** (*www.hydra.com/icc/*) and **Cassia's Web** (*www.cassia.com*). The I.C.C. is the fancier of the two, but requires you to download its proprietary software. You have the choice of several somewhat dowdy shareware interfaces or the totally snazzy Internet Chess program, which will cost you $39. Cassia Web is less elaborate but offers the compelling virtue of simplicity: You can play chess directly through your browser. A year's membership in the Internet Chess Club runs $49; Cassia will cost you $29.

Iconoclastic Site of the Week—No, it's not your imagination. Your telephone service *has* been getting steadily more awful over the past few months. To share a cathartic, collective pule, set your browser to *www.nynexsucks.com* and listen to the gripes that fellow New Yorkers have about our local communications monopoly. Post your own horror stories, and gain some perspective: The only thing worse than being a customer, according to the former staff members (and a few anonymous current ones) who contribute anecdotes to the bulletin boards, is being an employee.

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kids

Surrealism...Don Quixote

Children's Events

Seuss!—Kids can serve up green eggs and ham, join in art projects, and try out a new CD-ROM in the **CHILDREN'S MUSEUM OF MANHATTAN**'s new interactive exhibit, an homage to *Cat in the Hat* creator Theodor Geisel. 212 W. 83rd St. (721-1223). Admission is $5.

Street Smart—Big Bird, Snuffy, Cookie Monster, Elmo, and other large—tending to be fuzzy—creatures riff on getting along, preschool-style, in *Sesame Street Live.* (No doubt we could all learn a thing or two.) Several performances a day, through 2/23. The Theater at **MADISON SQUARE GARDEN,** Seventh Ave. bet. 31st and 33rd Sts. (307-7171); $12.50–$28.●

Neverland—Childhood fantasies glide into adult realities in Mabou Mines's bunraku-puppet performance of *Peter and Wendy.* The production's Celtic musical accompaniment brings the story back to J. M. Barrie's Scottish roots. Through 3/2. The **NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10–$25.

Don Quixote in the City—Don Quixote and Sancho Panza set out from a country town and as they approach civilization encounter what seem to them to be dragons. The musical is based loosely on the characters in Cervantes's classic Spanish novel. Suitable for children 3 and up. Sundays at 2 through 3/16. **THE PRODUCERS CLUB THEATER,** 358 W. 44th St. (972-0672). Tickets are $8.

Seaworthy—Onboard the **INTREPID SEA AIR SPACE MUSEUM** (a moored aircraft carrier) during Kids Week '97, children can hunt for actual treasure found in New York waters, read (and write) ship logs, and learn about the history of flight. 2/19 through 2/21, from noon to 2:30. W. 46th St. at Twelfth Ave. (245-0072); $10 adults, $7.50 seniors and teens ages 12 to 17, $5 children 6 to 11.

Doing the Math—"Beyond Numbers," a fascinating hands-on exhibit, recently opened at the **NEW YORK HALL OF SCIENCE.** Symmetry, chaos theory, and circumnavigating the globe become touchable, approachable concepts to understand or just puzzle over. Through 4/13. Flushing Meadows Corona Park, Queens (718-699-0005). Admission is $4.50, $3 children and seniors.

cue

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Events
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Making It—Not booked in the Caribbean this school break? Consider a trip to Staten Island to visit the **STATEN ISLAND CHILDREN'S MUSEUM.** The Ms. Frizzle interactive science exhibits take kids on tours inside volcanoes; craft projects include wooden-marionette-making (2/21, 2/22, and 2/23 at 1, 2:30, and 4). 1000 Richmond Terrace, Staten Island (718-273-2060); $4 per person, free to children under 2. Several of the workshops have additional materials fees, all under $5. Call for directions and to register.

Bread Crumbs—*Hansel, Gretel, and the Jolly Gingerbread Man* plays through March 2 at the **GROVE STREET PLAYHOUSE.** Weekends at 1:30, followed by *Snow White* at 3:30. 39 Grove St. (741-6436); $8.

Doo Wop—Choice, a group of five men, performs R&B and gospel songs from the fifties and, in a program for kids ages 3 to 8, shares the history of a cappella group singing. 2/22 at 1:30. West End Children's Theatre, 2911 Broadway at 113th St. (877-6115); $8.50.●

Pow-Wow—Visitors will smell the corn soup, wild rice, and venison cooking as they watch a jingle dress dance from the Northern Plains people. The annual Dance Concert and Pow-Wow is a twenty-year-old tradition at **THEATER FOR THE NEW CITY,** a celebration of Native American dance, food, music, crafts, and lore. All proceeds go to scholarship funds for needy Native American students. 155 First Ave., at 10th St. (254-1109); 2/21–23. Fri. and Sat. at 8, Sun. at 2 and 5. Admission $10; children under 12 accompanied by an adult are admitted to the two-o'clock show on Sundays for $1.●

Dreamstuff—A fanciful new Off Broadway musical comedy with a familiar *Aladdin*-ish plot. The story of a teenage runaway who is handed a magical text is set in New York, approximately now. Wed.–Sat. at 8, Sun. at 7, and matinees Sat. at 2 and Sun. at 3. (Through March 30.) **SAMUEL BECKETT THEATER,** 420 W. 42nd St. (307-4100); $37.50.

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● = free

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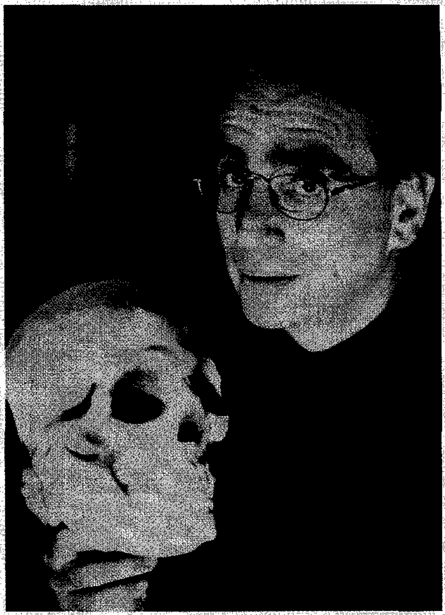
Zoo Story—Hands-on activities in Brooklyn's **PROSPECT PARK WILDLIFE CENTER** during school break include a chance to churn butter, play in the hay, and make a barnyard craft. (2/20; 10–12:30). Kids can learn the difference between reptiles and amphibians, touch shed snake skins, and make a snake craft (2/21; 10–2:30). Free with admission ($2.50, $1.25 seniors, 50 cents children ages 3 to 12). 450 Flatbush Ave. (718-399-7339).

Pierrot and Pirouette—The love story between a dancer and a clown is performed in dance, music, mime, and clowning for family audiences, 2/22 at 2 and 7:30. The evening performance will be followed by a champagne reception and a screening of *My Father the Clown,* a short film about a divorced street performer who shares custody of his 10-year-old daughter and includes her in performances. **CLARK STUDIO THEATER,** Lincoln Center, 70 Lincoln Center Plaza, seventh floor (take the escalator at 65th St. and Broadway; walk west down the corridor, past the Walter Reade Theater, directly into the Rose Building). Tickets are $15, $10 seniors, $8 children.

Operatic—Young love is tested by worldly temptation in an English-language version of Mozart's romantic comedy *Così Fan Tutte,* set in 1911. There are weekend performances through March 16. Call for a performance schedule and to reserve seats. **THE AMATO OPERA,** 319 Bowery (228-8200); $20.

The Ticket Correspondence Ghoul



About half of the 2,000 letters that R. L. Stine receives in a given week are from kids who confess that they, too, want to be horror-story writers. "Most are looking for advice," says Stine, whose Goosebumps series has sold an unheard-of 170 million copies in this country alone. "They all have one question, and it's one that I can't answer: How do you get your ideas?" The notion of a scary music teacher that he developed in *Piano Lessons Can Be Murder* came—he realized in the midst of writing the book—from a surreal movie he had seen as a child. Stine introduces that film, *The 5,000 Fingers of Dr. T*—released in 1953, with a screenplay by Theodor Geisel, a.k.a. Dr. Seuss—at the Walter Reade Theater (at 11 and 1:30 on February 22; tickets are $8 for adults, $4 for kids 16 and under). In it, Dr. Terwilliker (Hans Conried) insists that 500 kids play on one long, curving piano with their collective 5,000 fingers. "It'll be nice to be able to finally show my readers where an idea came from," says the 53-year-old Stine, who spends most of his time holed up in the Upper West Side apartment he shares with his wife and son, turning out books at the rate of about two a month. Stine does have one technique for coming up with a good story line, but it's one that many third-grade authors already know: Think up a good title, and the rest will follow. "I have a great one in my head right now," he says proudly: "The Good, the Bad, and the Very Itchy."

BARBARA ENSOR

Photograph by Geri Bauer.

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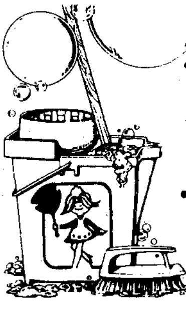

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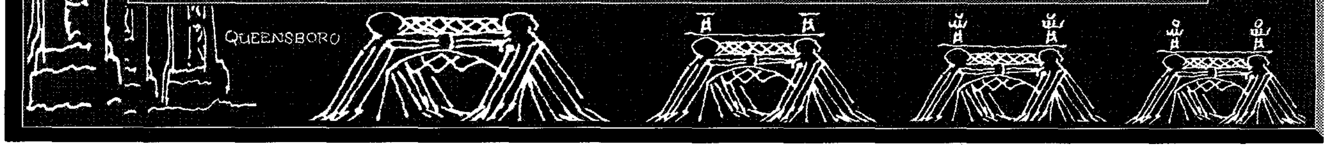

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Dynamic, Handsome, Very Successful—50, 6'1", 180, LI entrepreneur, young in looks and spirit, with intelligence, wit and warmth - *financially/emotionally stable*, seeking a very pretty, slender and shapely, affectionate counterpart, 38-47, for laughs, fun, future. Photo, please. 5088 ✉

Searching For Soul Mate—35, 6', attractive, fit, Ivy-educated, successful *investment banker, who is truly sensitive,* caring and romantic (loves sending flowers and cards), seeks long-term, committed relationship with a bright, pretty, slim, fit, ambitious and confident, warmhearted, (212) professional woman in her 20s or early 30s, who wants an equal partner who won't be threatened by her success or ambition. Note/phone/photo. 5124 ✉

Good Heart—Inside a multifaceted, top surgeon/inventor with good looks, humor, 5'11", muscular, 43, fun. Seeks warm, bright woman under 37 for best friend, lover. Phone/photo necessary. 5171 ✉ ☎

Hot '97—Sultry strawberry-blond CPA/businesswoman, 5'7", athletic, well-educated, seeks Jewish gentleman under 50, divorced/widowed, with kids okay; JD/MD/investment banker/CEO, who is high-spirited, passionate, adventurous, has a great sense of humor and enjoys candlelight dinners and romantic sunsets. Note/phone/photo. 4426 ✉

Don't Be Fooled—By my debonair and exceptional good looks (6'1", 180, athletic, black wavy hair, blue eyes). I'm also a good-natured, funny, playful, health-oriented, Jewish (not religious) PhD entrepreneur. I'm passionate about my successful Manhattan business and devote a lot of time to leisure. Looking for my match: an exceptionally attractive, warm and elegant woman, grounded and poised at both modest and glamorous addresses, voluptuous and fit, 28-42. Prefer Manhattan. Photo/letter a must. Will reciprocate. 5122 ✉

Exceptional Woman—Pretty, romantic, fun-loving and feminine, spiritually evolved, beautiful body, 5'3", 115 lbs, works out, mid 40s, successful designer, variety of interests. Seeks chemistry with a good-looking, well-educated, trustworthy, caring male, 40 plus, with a great sense of humor, living a successful lifestyle, available for love/romance/marriage. 5126 ✉ ☎

Are You—An independent, honest and reliable, attractive woman, 35-40, who reads the NY Times daily, shuns makeup and like sports? I'm a successful, handsome, tall, trim man about town, in his 40s, and would like to meet you. Current photo a must. 5164 ✉

What Are You Doing—The rest of your life? I've worn out my welcome at Blockbuster Video, I've memorized the entire script of Casablanca, and daddy's little girl, who is no longer little, is going off to college this year... Begin Chapter Two: I'm widowed after 20 years of a wonderful marriage, and wanting very much to do it over again. I'm searching for someone who is intelligent, beautiful and can cook (really) - someone I can care for and bring flowers home to, who is at home spending the weekend in NYC, dining at fine restaurants or cooking in the fireplace while watching old black-and-white movies and sipping a glass of wine. My 17-year-old daughter is aware of this ad. I am 61, retired, financially secure, slim, 5'11" (*but maybe 5'10"...I think I'm* shrinking) and very active physically. My interests are varied. I recently went dog-sledding in the Yukon and just returned from whitewater rafting, China. I love music but have the dubious distinction of winning the world's worst dancer award. I enjoy cooking and entertaining, and always end up doing the dishes - especially the pots (you know, the ones that are burnt, with all the crust on the bottom). If this sounds like the type of person you'd like to meet, please send a brief note *describing yourself and a recent clear* photo. I'd love to hear from you and would be happy to exchange photos. 5136 ✉

Brains And Body—Female looking for NYC guy pal with same. 32-42. Don't smoke. Photo a must. 5129 ✉

Be Mine Forever—I've got one remaining dream: finding the right woman, raising a family and living happily ever after. All the rest...I've done. Me: 42, 6'1", 195 lbs, fit, very sexy, Jewish Manhattan *man, single, enormously successful.* Involved in the arts, travel, sports. A limo drives me, I've got a house on the beach... and yet sometimes my heart aches so hard because I'm still waiting for my best friend, best lover and soul mate to enter my life. You: 23-35, beautiful inside and out. Down-to-earth yet full of attitude; confident yet a little girl at heart. Smart, accomplished, sophisticated, sexy and ready to be spoiled (and very good at spoiling). Let's fall in love at first sight. Let's travel the world, return and have beautiful babies. Let's live out our remaining dream. Photo/phone a must. 4777 ✉

Elegant International Businesswoman—Christian, knows how to please a man, speaks English, German, French, Italian. Interested in classical music, art, cooking, high fashion. Would like to meet a cultivated, successful European or American gentleman, 50-60, for compatible permanent relationship. 5163 ✉

Good-Looking, Athletic, Warm—Widowed PhD male, looking for soul mate. I am caring, financially secure and romantic. I would like to meet a pretty, intelligent and caring female, 48-52, to share some romantic moments with, and possibly more. Note/photo, please. 5120 ✉

Luxurious Lifestyle—Available for sharing with generous middle-aged male. Please be 18-35, bright, pretty and interested in sun and foreign travel. Send photo and note to: 5146 ✉

Spiritual Businessman—With sense of humor, 6', good-looking, in great shape, affectionate, intelligent, positive-thinking, meditator, into personal and spiritual growth, yoga, fitness, magic, travel and the great outdoors. Seeks an attractive, health-conscious, nonsmoking, nurturing, in-shape female, 40s, with similar interests, who will be my lover and best friend. If you think you're my dream *come true, please send handwritten* letter and recent photo. 5108 ✉

Chairlift Conversationalist—Sought by attractive, bright, European-born blond with spunk. Be an intense and passionate mensch, vintage 1940s, who can kick back and relax by fireplace apres ski. 5089 ✉

It's Time...—Very pretty female, 40s, healthy, youthful, slim, long hair, successful, expressive, caring, witty, emotionally stable, seeks 6'-plus uncommon man, 45-56, very attractive, health-conscious, very successful, open-minded, emotionally/physically strong, who never reads these ads. No smokers. Photo/phone. 5154 ✉

Amiable, Slim, Beautiful Blond Widow—Well-educated, world traveler, varied interests (sports, A. Trollope, all NYC pleasures), awaits a well-balanced, intellectually active man, 50-65, to bring that missing spice to my life. 5109 ✉ ☎

Jewish-Chinese-American Princess—Young early 40s (looks early 30s), desires mensch (39-68) in shining armor to come to the rescue - for life, love, family and happily ever after. Please be Ivy, multi-degreed, philanthropic, global thinker, interested in having children now. Me: feminine, sophisticated, world-traveled, internationally focused, bicoastal Manhattanite. POB 1837, NYC 10185-1837 or 5151 ✉ ☎

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Gay White Professional Male—Marketing consultant, financially successful, emotionally secure and a truly nice guy with a great sense of humor, who loves New York City and what it has to offer, would love to meet an attractive single man between the ages of 35 and 48, who likes to laugh and who enjoys good movies, theater, great restaurants, intelligent friends and weekends at the beach. I find the bar scene a waste of time, but truly appreciate dinner parties with old and new friends. I'm fit, active and attractive. I'm 60 years of age but feel 45. Still romantic and sensitive to the other person's needs. Your photo and phone number would be greatly appreciated. 5098 ✉

Looking For Me?—Cute California girl (LA), East Coast raised, 40, blond, blue, 5'4", 125 - all the right places... Seeks guy, financially secure, mature, attentive, kind, 36-48, who'll pamper and spoil me for keeps. I'll adore and follow you to the ends of the earth. Send recent photo of you in your favorite clothes (no, not birthday suit!). Phone/note. 5153 ✉ ☎

Good-Looking, Well-Built—Soulful, unpretentious, athletic, successful, youthful 39, seeks female with same qualities, 26-32. Photo/note. 5148 ✉ ☎

Sassy Psychotherapist—Actively seeks one special man (38-49). Loves: tennis, film, travel, animals, humor, men, fashion, you? Me - 40ish, 5'6", svelte and brown-eyed, charismatic gal. Photo/note! 5102 ✉

GQ Seeks Ebony—Handsome, successful, charming banker, 39, 6'2", seeks smart, sexy, stunning black woman dreaming of being swept off her feet. Note/photo. 5085 ✉

Powerful And Intensely Ambitious King Strong morals and ethics, seeks youthful princess who possesses great intellect, beauty and success. Pleasure me with a note describing your regal attributes, and a photo. 5159 ✉

Extremely Pretty—29-year-old Jewish teacher, slim but shapely, loves to work out, bicycle, swim - enjoys theater, movies, traveling, cooking and eating out. Looking for a warm, successful, caring man, 26-35, who wants a lasting relationship. 5115 ✉

Slightly Mysterious—Passionate, great sense of humor, attractive, blond and fit; soft when it counts, feisty at heart. Love jeans/look great in black velvet. Are you an ordinary man, 52-62; enjoy a healthy diversion of private and fun time, value companionship and ultimately the passion of romance? Let's talk. At 49, my kids are on their own and it's my turn. 5091 ✉ ☎

Very Pretty—Slender, bright, divorced Jewish lady, financially secure, well educated, traveled, cultured - likes concerts and the arts. Seeks stable, secure, active, life-positive, nonsmoking man with warm smile, 49-59, ready for commitment and lots of hugs. Note/phone. 5114 ✉ ☎

Very Successful Businessman—Romantic, sensitive, emotionally giving, attractive nonsmoker seeks attractive, elegant, sophisticated Catholic, Wasp or Jewish woman, 30-45, 5'5"-5'8", for serious relationship. Note and current photo a must. 5104 ✉

Sweet, Sexy And Secure—37, pretty professional seeks romantic guy to share everything with. Note/phone. 5101 ✉

Got The Need For Speed?—Then you're a beautiful woman with a weakness for race cars and (I hope!) the men who drive them. Hey, here's one now! 48, creative, quick wit, 6', muscular, 175 lbs, and living in CT. You're 25-40, athletic, funny, and eager for the fast company of a regular guy with a premium outlook. Photo/note, please. 5107 ✉

My "Older" Mate?—Young-looking but mature, successful and handsome lawyer (41) wishes for real romance with very feminine, full-figured or buxom lady, 55-65. Photo a must for reply. 5134 ✉

Handsome MD—36, slim, fun, Jewish Southerner, CPW, Reebok, travel, beach... Seeks that one special woman with a warm smile, great kisser, heart of gold, and wants kids. Bio/photo. 4922 ✉

Hello!—Connecticut banker, 43, would like to meet an Asian lady who enjoys movies, music, walks, current events - all of life. A note please. Thank you. 5162 ✉

Are You Tall, Handsome, Jewish—50-60? I'm a blond, hazel-eyed, stunning shiksa - love movies, cooking, dancing and good conversation. Photo/phone. 5095 ✉ ☎

Ready To Fall—Easygoing, financially secure, relatively fit, single Jewish male (nonreligious), who enjoys skiing, scuba, movies, dining out and laughing - looking for a bright, loving, attractive woman, 33-44, to fall for. Photo. 5086 ✉

Slender Mediterranean Beauty—37, sophisticated, successful, art and nature lover, with a warm heart and generous spirit, seeks her soul mate - a man, 35-45, fit, professional, sensitive, secure, with a knack for making the everyday extraordinary. Note/photo/phone. 5166 ✉

Pretty Woman—Warm, sensitive, vivacious, Catholic, with doctorate, seeks tall, rugged, loving man, 45-55, for marriage and family. 5141 ✉

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Attractive, Chic, Spirited—Petite, blond professional woman, 54, appears younger, great sense of humor, style and accomplishment. Enjoys movies, music, ballet, art, tennis, travel, new experiences. Looking to share my exciting life with gentleman of similar sense and sensibility. 5125 ✉

Spread Your Wings And Fly—To your dreams. With strong hands and a warm heart, this single Jewish male, 37, handsome, successful, fun, seeks single Jewish female, 25-34, athletic, traditional, sincere. Note/photo/phone. 5103 ✉ ☎

Scandinavian Investment Banker—36, seeks Scandinavian or Nordic goddess. I'm well-educated, adventurous, young at heart, attractive, tall and very fit. You have a lust for life, an appreciation of simple pleasures, and can gracefully handle being incredibly spoiled. Note and photo please. 5155 ✉

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Springtime In Africa?—Wintertime in Australia? Anytime in Paris? A weekend in New Orleans? Exotic drinks in the Caribbean? Successful, athletic, 37-year-old Jewish CEO would love to meet petite, professional, high-energy woman to share passion for travel. Nonsmoker who prefers country living. 5096 ✉

Beautiful, Intelligent, Romantic—Divorced, Jewish professional woman, 39, petite, feminine, classy, family-oriented. Seeks handsome, fit, bright, professional Jewish man, 40-48, 5'9" plus, with warm heart and kind soul. Note/photo. 5111 ✉

The Elusive Male Grail—In quest of NYC man of uncommonly agile mind and wit, spry limbs and spirit, and ample physical appeal to share/transform both the serious and frivolous. If said man is also balanced, honest and giving, can expect the appreciation and attentions of a like-described woman, mid 30s, of exceptional attraction. Self-revealing RSVP with photo. 5157 ✉

Take A Chance—Savvy, sensual, sporty, schooled 53 gal, seeking same in man, 50 plus. Phone and bio. 5100 ✉ ☎

Independent, Intelligent, Attractive—Female with grown children, looking for interesting, secure male, 50-63, to share all that life has to offer. 5133 ✉

Underexposed And Beautiful (Really)—Tall and slim, white, Jewish divorced woman, 40, South African-born, great eyes, smile and legs. Loves family, music, healing work, theater, movies, nature and romantic trips in and out of the country. Emotionally, mentally and financially secure, first-time ad writer. Looking for a man who is very attractive, sensual, outgoing, selective, secure, intelligent, spiritual, kind and strong (inside and out), 38-50 years. If you match all of above, please send letter and recent photo. 5156✉

East Meets West, Earthquake Occurs!—Asian princess wanted by this tall, artsy, passionate 42-year-old physician. I seek a sophisticated lady who enjoys life, love, art, travel and romance. Take my hand and we will journey into the future together! Note/photo. 5130 ✉

Bright, Attractive Jewish Male—Successful professional - 43, 5'11", 185, is seeking a serious (and fun!) relationship with a warmhearted, introspective, bright, attractive Jewish woman who shares my desire for marriage and children. I enjoy movies, long walks, talking, music, food, biking and tennis, and can charm both senior citizens and kids alike! Photo/note please. 5135 ✉

Looking For—That eclectic, fun-loving woman, 25-38, with her own interests, but willing to try new things. I am a 38, Jewish pediatrician who likes movies, museums, X-Files, meditation, New Age interests, working out, etc. Phone/photo. 5137 ✉

Life Is Better Than A Dream—With this lovely, ballerina-like, soft-spoken, Washington Square Jewish woman... Stylish, 5'5", is a Francophile. Makes time for three to four vacations a year. Loves the Met and the Frick. This successful interior designer with no children seeks an energetic, well-organized, 48-58-year-old man with a delightful sense of humor, who enjoys navigating and is looking for that special person to join his loving family. Thoughtful note/photo, please. 5093 ✉ ☎

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Singer With Day Job—White female, 31, Christian, cute, into fitness. Seeks healthy man in touch with God. Photo. 4948 ✉

Are You Unattached—Attractive, fit, early to mid 40s female, seeking a fun-filled, committed relationship? If so, please respond with note and photo. You won't be disappointed. 5145 ✉

Life's An Adventure!—Let's share the ride. Outgoing, fun, pretty Catholic PhD (40s), enjoys NY, travel and friends. Seeks a warm, caring, successful man (40s-55) for friendship, for love and forever. 5097 ✉ ☎

Bed Of Roses—Handsome, athletic Jewish male, 37, 5'7", successful professional. Interests: arts, travel, dining, outdoor activities. Divorced - no kids. Warmth, respect and romantic vision intact. Seeking an exceptional woman (25-35). You have sparkle and great style. I'm ready for all that matters in a special relationship. Roses included! Photo. 5121 ✉ ☎

Personals Novice—Seeks Mr./Dr. Right. I'm 33, 5'3", pretty, fun, athletic Jewish attorney. Enjoy the usuals, plus tennis, dog and adventure. Please be 30-40, over 5'7", professional, fit, lively, smart and special. Note/photo/phone. 5169 ✉

Pretty, Slim, Sensuous, Classy—Caring businesswoman, 50s. I enjoy outdoors, golf, music, theater, dancing, etc. Seeking attractive Jewish business or professional man, 58-68, to share life, laughter, travel, great relationship, much more! 5110 ✉ ☎

Handsome, Sincere And Successful—Jewish physician, 29, well-built, who enjoys culture, working out and reading, seeks attractive, intelligent single female, 22-32. Photo and note a must. 5160 ✉

Just Turned 40—A bubbly, petite Italian woman who enjoys golf, sporting events, theater, and most of all cooking, seeks professional male, 40s, with similar interests, for an exciting and committed relationship. Note/photo. 5090 ✉ ☎

Tall, Achieving Woman Sought—5'9"-5'11", with intellect, athleticism, beauty, to share active life with warm, successful, skiing architect - slim, fit, attractive 50, 6'1", PhD. Loves dancing, opera, Broadway. No smoke. Photo, please. 5165 ✉

Graphic Designer—35, seeks muse! Vivacious, cultured, blue-eyed, Rubenesque blond seeks one stellar guy for inspiration, expression and future. Loves travel, opera, football, theater and the artist currently known as you. 5087 ✉

Exuberant, Spunky NY/NJ Woman—Looking for friendship and possible true love. I'm a slender, fit shooting guard; decorative artist four days a week, law school professor the fifth. Looks: a pretty mix of Northern Exposure's Maggie O'Connell and Audrey Hepburn. Main loves: playing basketball, dancing (all kinds), theater, the outdoors, good wine and food. You're a bright, communicative, thoughtful, confident but modest, athletic, Jewish or unreligious gentle man, 30s-40s, with an artist's soul, an easy laugh, a love of children (I have a five-year-old girl and hope to have more), a good sense of rhythm and a heart of gold. Letter and photo exchange preferred. 5143 ✉ ☎

Very Attractive—White female, 30, chestnut-brown hair/pretty brown eyes, sweet, sensitive, great sense of humor, enjoys movies, theater, travel - would like to try sky diving. Seeks handsome, witty, sincere, 30-40-year-old white man to share life with. Note/photo. 5158 ✉ ☎

Gay Male—36, 5'5", fit, trim professional searching for someone special to share quiet dinners at home (I'll cook), walks in the city (we'll window shop) and Saturdays at the movies (let's hold hands). If you're relationship-minded, please respond. Note/photo, please. 5123 ✉ ☎

Handsome, Fun-Loving, High-Energy—Gentleman, 36, Ivy League/MBA, investment banker, seeking attractive, slim, well-educated professional woman, 29-34, who loves to smile and laugh. Note/photo/phone. 5340 ✉

Seeking Special Man—Attractive, caring, sincere, Jewish professional woman, 47, 5'1", with many interests, seeks marriage-minded, down-to-earth, Jewish professional male, nonsmoker, 46-54, for best friend and lasting relationship. Photo/note. 5083 ✉

Italian Fashion Businessman—45, good-looking, youthful, very athletic - loves tennis, music, travel. Seeking beautiful girl, to 32, for relationship. 5118 ✉

Gay White Femme—32, pretty PhD, sincere, stylish, fitness enthusiast, seeks educated partner. 5094 ✉

Big Brown Eyes—Seeking Jewish, nonsmoking male, 39-47, with a sense of humor; enjoys tennis. 5082 ✉ ☎

Gay Italian Male—Nonsmoker, 43, 5'10", attractive, with dark eyes and hair, seeks similar male with a sense of humor and strong values. Healthy, both mind and body, 32-42, who loves life and would like to share his. Note/photo, please. 5127 ✉☎

Somewhere Over The Rainbow—Looking for a tall, attractive, fit, fun-loving, romantic, 40ish-50ish man to sweep me off my feet at the Rainbow Room. If you don't have innate ability to dance, at least be willing to learn. Financially and emotionally secure, nice guy for this business owner (who also loves opera, sports, travel and the good life full of romance). Please send note/photo. 5138 ✉

It Takes Two To Tango—Fun-loving, high-powered, sensitive, romantic woman looking for a like-minded man, 40s-early 50s, fit, fun, sensitive, secure and lively. Can you tango? No, I mean really love to dance, play golf, read, attend operas and otherwise enjoy all NYC has to offer. I also love the beach and romance in the Caribbean. Please send note/photo. 5131 ✉

Downtown Girl With Uptown Job—At a fashion magazine. Smart, thin, pretty with sparkling eyes and auburn hair. I love to wander the streets looking for adventure and the unconventional, to garden or sit and read the paper. I'm seeking an honest, attractive, creative and successful man with heart and a sense of humor, 35-50, for love and life. Please send photo/note. 5168 ✉

Gay White Male—40, handsome, romantic, successful, healthy, seeks cute, emotionally available man, 28-35, ready to explore all the wonderful possibilities. (718), (516). 5142 ✉

Muss My Hair—Make me smile/Come sit and talk awhile/We can ski or serve an ace/Even dine in some quaint place/ If you're 50-65 and ready to fall/Give this attractive sensual lady, 53, a call. 5099 ✉☎

Race Is No Issue—If you're a petite lady of class, honesty and accomplishments, I'm a single male, 5'11", mid 50s, athletic (tennis, skiing, weights, etc.), very successful consultant and writer. 5161 ✉☎

Perfectly Beautiful And Fit—That's not quite me, but I am an appealing, playful, creative and intelligent, 47-year-old Jewish professional woman who is seeking an intelligent, humorous, kind man, 45-57 years, for cultural, outdoors and domestic adventures. Nonsmoker. 5147 ✉

Ardent, Artistic, Aquarian—Kim Novak look-alike, slim, Ivies-educated, writer/editor and intellectual/spiritual adventuress, seeks honest, accomplished, sophisticated, caring, empathic soul mate, 38-55, with boyish charm and a passion for the arts of living. Photo. 5149 ✉

This Should Be Easy—I'm looking for one woman - Jewish, to 35, great smile, great attitude, great legs. I'm 6', 41 years young, good-looking, extremely athletic banker who's marriage-minded. 5144 ✉☎

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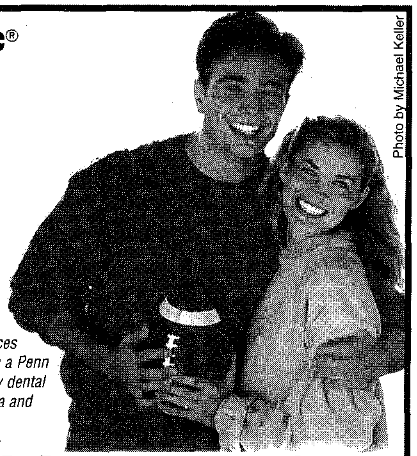

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Scandinavian-American Female—37, funny, attractive, artistic, seeks accomplished man with big heart and lots of personality, 35-45. 5105 ✉☎

Attractive, Petite Female—28, seeks rugged, blue-collar type man for serious relationship. Photo a must. 5106 ✉

Everything But You—Handsome, intelligent, successful, in-shape, LI Jewish male, 40, seeks pretty, outgoing, relationship-minded Jewish female nonsmoker, 30-37, to share life's pleasantries now and forever. Let's enjoy fine dining, theater, movies, tennis/golf, Sunday brunch and each other. Photo. 5117 ✉

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Stylish—Prof'l, divorced 40s female seeks new friends for NYC fun/travel. 5170 ✉☎

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HANCOCK—A Signature Fragrance.

Above, Colognial America. Competitors are invited to devise and describe *one* new scent designated for a specific market.

Results of Competition 871, in which you were asked for the opening, flashback line of a *film noir.*

Report: There is nothing like a dame. Nothing in this world of *noir,* at least. Thanks to your collective careful ear, we have a first-rate script. Shades of Cain and Hammett and Chandler in three distinct parts. 1. Prologue, the boozeful protagonist and his setting. 2. The Dame. 3. Epilogue, a kind of rueful wrap. And all of it flashed back brilliantly. Read this in the voice of Bogart or Fred MacMurray. Wonderful stuff, well done.

No individual prizes, but major thanks to all:

Nineteen seventy-eight was a great year if you were a Bordeaux or Bucky Dent; it wasn't so great if you were a Red Sox fan, or a corpse.
Howard Kenny, N.Y.C.

It was a dark day, but that could be just because it was night by the time I finally woke up.
Kevin Cuddihy, Fairfax, Va.

Out of all the things I could have done that morning, who would have guessed that waking up would have been the worst choice.
Tom Hertz, Los Angeles, Calif.

Being sober sometimes makes me answer the phone.
Jeff Tenzer, N.Y.C.

It was hardly the first time I'd discovered a severed head in my wastebasket in the morning, but this was the first one that stuck around after the D.T.'s faded.
David English, West Somerville, Mass.

I never mixed business with pleasure, so my whiskey lived in the left-hand desk drawer and my gun was in the drawer on the right.
John Foshee, Austin, Tex.

Sure I'm in favor of gun control; when I've got my gun, I'm in control.
James Leary, Winnetka, Ill.

Not wearing my lucky underwear wasn't the only mistake I made that night.
Richard P. Monley,. Birmingham, Mich.

The sun choked and spat up another day in Pasadena.
Mike Olton, Los Angeles, Calif.

Sepulveda Boulevard is the longest street in the world, and I'd downed a shot in every dive and taproom along the way.
Allyn Freeman, N.Y.C.

It was raining in Seattle, so I ducked into Feeney's for a draft . . . of course, it's always raining in Seattle . . . and never mind that I was in Brooklyn.
Roger Lustig, Princeton, N.J.

The streets were filled with overweight families wearing matching outfits and handing over hard-earned cash for the chance to say they ate at a restaurant chain.
Monica Zalta, N.Y.C.

The air was manufactured and smelled like something that smelled like iodine.
Rhoda High, Coral Springs, Fla.

The haze was less intense over Beverly Hills, as if the pollutants showed some respect for the lofty real estate.
Ken McCann, Somerset, N.J.

It was hot that summer—hot and sticky like hothouse roses going bad.
J. Jerome, N.Y.C.

The envelope came without a return address, and inside was just a sheet of paper with the words *dead elephant* printed in ink the color of dried blood.
Alvin Easter, Minneapolis, Minn.

The missing thumb on my left hand began to throb.
Elaine Stallworth, New Port Richey, Fla.

It wasn't so much the blood that bothered me as all the dead iguanas.
Charley Sampsell, Kalamazoo, Mich.

The first time I saw her, I realized that there are times when I really hate that I never forget a face.
Michael Kroll, N.Y.C.

When I first saw her she was in a class by herself—a class only suckers would enroll in—and I enrolled.
Tom Miller, Sawyerville, Ala.

When I saw her for the first time, the thing that struck me was that she had more curves than Mulholland Drive.
Joel Crystal, Scarsdale, N.Y.

There she stood, one foot in the grave and the other one in her mouth; you had to feel sorry for her.
Birgitta Chaiken, N.Y.C.

When a woman walks out of the darkness with a cigar and a bag of money, nine times out of ten she's no gift from heaven; but I've never been one to play the odds.
Andrew Gordon, West Hollywood, Calif.

It all started when I stopped to help her change that tire, and it changed my life forever.
William L. Bennett, Muskegon, Mich.

She was standing there, caught in my headlights, small, blond, vicious, the rain beading her hair, so I pulled over.
Eileen Sheerin, Riverdale, N.Y.

Stella could be a little rough around the edges, but with edges like hers, you'd have to be crazy to care.
Leo Grant, Glastonbury, Conn.

She reached over my desk and shook my hand with a surprisingly firm grip, and said, "Why, sure, I'll call you Adam, if you call me Magnolia," and I can't help feeling like the biggest sap in Frisco when I think of how much trouble I could have avoided if I had noticed that her Adam's apple was as unforgettable as her name.
Ray Ivey, Los Angeles, Calif.

Funny—I'd always thought Sylvia was a woman's name.
Matthew Grob, N.Y.C.

She was high society with a splash of hashhouse Tabasco.
Dave Rapp, New City, N.Y.

The long, curved brim of her hat obscured half her face and created an eclipse in my life.
Coeli Carr, N.Y.C.

No pearls—just a stone-cold redhead wearing a swell murder around her neck.
Michael Gillgannon, N.Y.C.

She was like a Tom Collins 23 miles into the desert.
Carl Wolfson, Spring Valley, N.Y.

That was some dame—at least, I think it was a dame.
Tim Hanley, N.Y.C.

I thought this dame spelled trouble, and I was never good at spelling.
John Manieri, N.Y.C.

I'm no fashion expert, but widow's weeds and a Wonderbra look kinda screwy on the same dame.
Skip Brigham, Lincoln, Mass.

Usually my clients don't introduce themselves by slinging a handful of diamonds into my lap, but she was different from the start.
Jennifer Hart, Arlington, Va.

I should have smelled a rat when I found that thing in her cigarette case, but I didn't want her to think I was the kind of guy who'd rifle a lady's purse while she was in the little-girls' room.
Clyde P. Wachsberger, Orient, N.Y.

It was like being on a blind man's holiday; I never saw her clearly, at least not the way she wanted me to.
Frank Klick, Muscoda, Wisc.

She was a knockout, and something told me I'd find trouble behind those dark-blue glasses she wore.
Joe Troiana, Grahamsville, N.Y.

She would play "Chopsticks" with two fingers, and I thought she was Van Cliburn.
Molly Graizzaro, Dumont, N.J.

She was the type of dame you could wear like a pinkie ring, if you know what I mean . . . and you probably don't.
Bill Fears, Charlotte, N.C.

As she identified my body, through her veil I recognized the man who had shot me . . .
Mario Francisco, Miami, Fla.

If I hadn't been given the wrong trenchcoat when I left the Tootsie Club, I wouldn't be in this bucket of wet cement now.
Gerald Adler, Los Angeles, Calif.

The fact that he was guest of honor at this funeral was the only thing that kept Topeka Johnny from hot-wiring the hearse.
John Koch, Madison, Wisc.

I could tell from the color in his face that Turner was dead.
Joseph Lannon, San Jose, Calif.

He was just another jittery gunsel with a roscoe in his mitt.
Charles J. Schlotter, Los Angeles, Calif.

He had everything a good politician needs to succeed: looks, money, charm—and also a past.
T. Nash, Winston-Salem, N.C.

Lucky bastards are all alike.
J. Bickart, N.Y.C.

It was only a body, for God's sake.
Hank Volker, Boca Raton, Fla.

So I said 'I'll take the good news,' and that was my first mistake—but more about that later.
Bob Dean, Raleigh, N.C.

My first mistake was rattin' to a cop: my second was fallin' for him.
Jean Sorensen, Herndon, Va.

Memo to Lt. Walter Kazmerski, Homicide . . . well, Kaz, you were right all along.
L. Soth, Northfield, Minn.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 874, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by February 28. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the March 24 issue.

Kaminsky *continued from page 131*

spud-enhanced Andean dishes may be found at **La Chabuca Limena** (85-14 Roosevelt Avenue, Jackson Heights; 718-779-PERU).

Start out as we did, with a pitcher of frothy and stealthily intoxicating Pisco sours, made with the colorless grape brandy developed by Italian immigrants to Peru 150 years ago. As in Argentina, there is an Italian influence on this cuisine, reflected in a number of pasta choices, which include a very creamy, pestolike tallerines en salsa verde.

But pasta is something one orders as a fallback or as kid insurance (the kind of thing they'll eat if all else fails). It was the range of potato dishes that drew me to La Chabuca in the first place. I particularly liked the lore and the taste of carapulcra, a stew of pork, beef, and chicken in a robust chili-peanut sauce. The diced potatoes get their toothsome, al dente snap from having been frozen, defrosted, frozen, and defrosted again, a process that desiccates the little potato cubes and allows them to reconstitute by absorbing the cooking liquor of the meats. If you think about where the potato comes from—the high plains of the Andes, where temperatures can creep into the low eighties in the day and then plunge into the twenties at night—you can imagine how this dish came about. If you fancy spicy food, turbocharge your carapulcra with the homemade scotch-bonnet-pepper sauce on every table.

We tried two cold sliced-potato salads, both of them enriched with whipped evaporated milk. The yellow huancaina was velvety with a cheesy sauce but was just a tad bland (which isn't all bad when you are trying a lot of strong-tasting food). I preferred the ocopa, which goes easy on the cheese in favor of a subtle and delightful yellow chili pepper used in many Peruvian dishes (and, I was told, nowhere else). On one visit, it was garnished with huacatay, a refreshingly bright-tasting herb in the marigold family.

We continued our peregrination of mondo potato with chanfainita, grilled organ meats tossed with potato bits. It was hearty, filling, and—to use a phrase that one can't avoid—a quintessential meat-and-potatoes kind of dish. And finally, there was the terrific barbecue, or anticucho, of marinated beef heart, deliciously smoky and snappily spiced from the marinade. Big potato chunks, also finished on the grill, made for a substantial and steamy side order.

La Chabuca Limena is open Monday through Thursday from 11 A.M. to 11 P.M., Friday and Saturday till 3 A.M., and Sunday from 10 A.M. to midnight. Wine, beer, pisco; A.E., M.C., V. Appetizers run about $6; entrées, $8.50 to $14. By subway, take the No. 7 to 82nd Street and Roosevelt Avenue; walk over to 85th Street. ■

Solutions to last week's puzzles

	G		E		B				N		O		C	
B	R	I	X	H	A	M		H	E	Y	S	H	A	M
	I		F		N		S		W		T		R	
I	M	P	I	N	G		O	L	D	H	E	A	D	S
	S		A		O		U		E		N		I	
O	B	A	N		R	A	T	T	L	E	D	O	F	F
	Y		C				H		H				F	
		T	E	M	P	T	A	T	I	O	N	S		
	C				R		M				I		G	
C	H	I	M	N	E	Y	P	O	T		H	U	L	L
	A		A		N		T		I		I		A	
S	T	I	L	E	T	T	O		M	O	L	E	S	T
	H		A		I		N		B		I		G	
H	A	R	W	I	C	H		B	R	I	S	T	O	L
	M		I		E				E		M		W	

A	D	U	L	A	T	E			S	T	R	A	P		G	R	O	O	M	S
R	A	V	A	G	E	D		O	T	O	O	L	E		R	E	W	R	A	P
T	H	E	S	O	L	E	P	O	R	P	O	I	S	E	O	F	L	I	F	E
S	L	A	T			N	O	N	E				T	A	T	S		E	I	N
			I	R	V		W	A	T	T		F	O	R	T		C	L	A	D
O	R	I	N	O	C	O			C	H	O	U		R	O	T	O			
C	O	N	G	E	R	M	Y	S	H	E	L	L	F	I	S	H	N	E	S	S
H	O	T			S	A	O	S			E	C	O	N		E	N	A	T	E
S	T	O	A			H	U	E	Y	S		R	E	G	A	L		T	I	N
			L	A	N	A	I		A	T	T	U			L	A	M	E	N	T
	L	E	T	M	I	N	N	O	W	I	A	M	W	H	I	T	I	N	G	
B	E	M	O	A	N			N	L	R	B		H	A	T	E	S			
L	O	A		S	E	C	T	S		S	U	P	E	R			S	A	F	E
E	R	I	E	S		R	I	T	A			O	R	E	S			M	O	A
W	A	L	L	E	Y	E	C	A	N	T	S	E	E	M	T	O	R	A	Y	S
			I	D	E	M		G	A	S	P			S	E	V	E	N	T	Y
G	E	M	S		S	O	R	E		P	U	M	A		P	A	T			
A	L	A		I	O	N	A				M	I	G	S			Y	E	T	I
L	E	T	S	C	R	A	B	A	P	H	O	N	E	T	O	S	P	R	A	T
A	C	T	I	O	N		I	S	L	A	N	D		O	P	H	E	L	I	A
S	T	E	R	N	O		D	H	O	T	I			W	E	A	S	E	L	S

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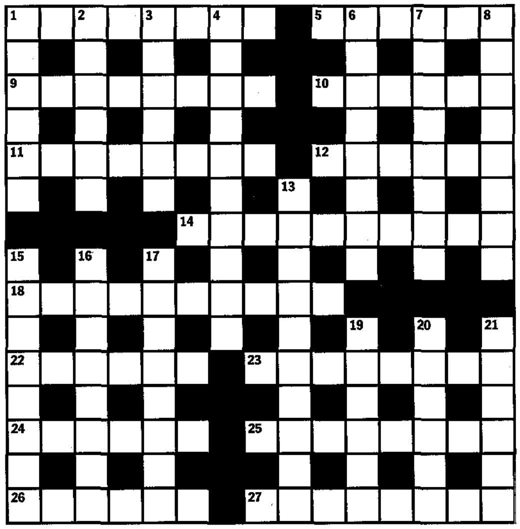
The 'Guardian' Crossword

ACROSS

1 Dispatch in which military men scoffed about support. (8)
5 Refuses to admit bread's not well made. (6)
9 A bitter harangue to help backward folk. (8)
10 Paper that's to come out after the end of August. (6)
11 Left at home to occupy a relative. (8)
12 Meals the queen finds something of a problem. (6)
14 Not the government's workplace. (10)
18 Mundane labours for the defence. (10)
22 A steep requirement for converting foreign currency. (6)
23 An example of the generally accepted viewpoint. (8)
24 A moving experience. (6)
25 Obstruct it and a person will give voice. (8)
26 About to go into action, so double up. (6)
27 A fan might well be there, and going wild. (8)



DOWN

1 Salad-stuff some undergrad is having for lunch. (6)
2 Discovers a certain number wins. (6)
3 Rig has possibilities, but it's too flamboyant. (6)
4 The board readily accepts small change, and that serves. (10)
6 A cause of ill-feeling all round. (8)
7 Criminal dimwits inside. (8)
8 A listening device put in to influence the strong language. (8)
13 Deceived the worker and so assumed control. (4,2,4)
15 Deposit perhaps a hundred, which can be really hard. (8)
16 Get into line — time for beastly training! (8)
17 A mad character in the Civil Service giving talks. (8)
19 All out attack. (6)
20 Points to the centre yet again. (6)
21 Shudder at reading of French trial. (6)

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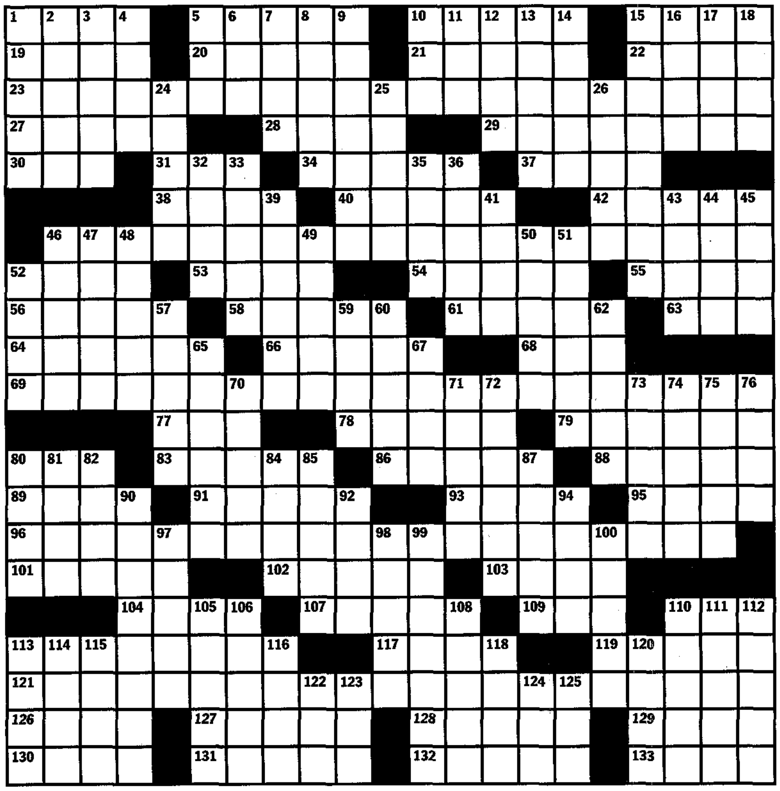
'Rift Amid the Sea Life': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

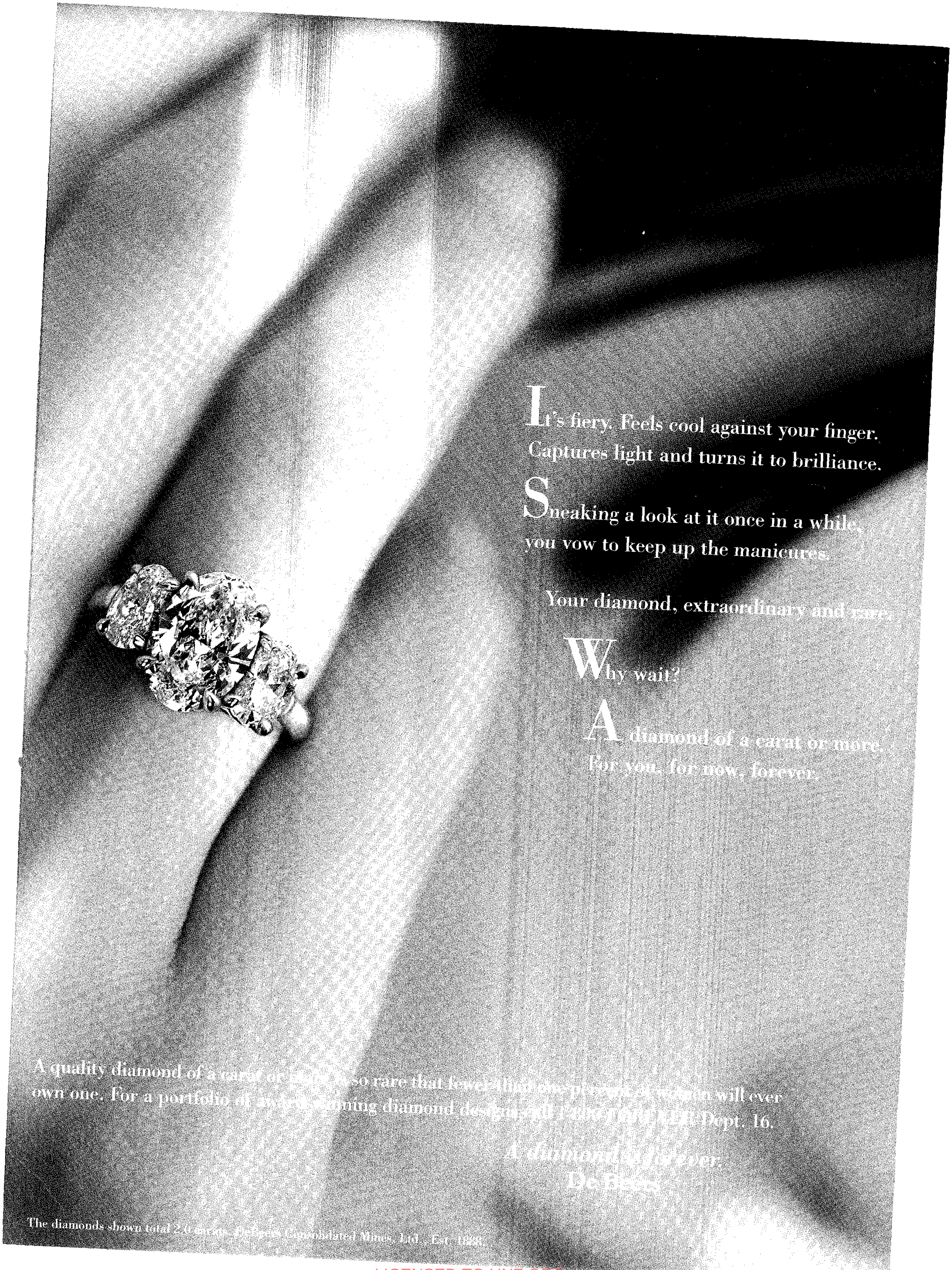
1 Pile
5 Persian Gulf sheikdom
10 Immigration Island
15 Jacques who played Hulot
19 Director Preminger
20 Cape Cod town
21 Admirer of Beauty
22 Model married to David Bowie
23 He said: "When I hear your cries and ——."
27 Claw
28 Germany's coal basin
29 Single performers
30 Yearling's age
31 Voiced hesitations
34 Flower supports
37 Ocean swallow
38 Music synthesizer
40 —— a time
42 Muhammad's birthplace
46 She said: "I hate when you show ——."
52 Stuntman Knievel
53 Gratis
54 Canary's cousin
55 Use a letter opener
56 Illuminated again
58 Graceful water birds
61 Send payment
63 Also
64 Like poetic justice
66 —— directed (medication warning)
68 Call —— day
69 He said: "You ——."
77 Marshall Plan agcy.
78 Rotary-phone features
79 Probably achievable
80 Mule's father
83 Brown tintype tint
86 Coloring experts
88 Cantor's "If You Knew ——"
89 Skip rope
91 Mowers' grounds
93 Bring in the crop
95 Rip up
96 She said: "So your singing about ——."
101 His name is Mudd
102 Kin of a coupe
103 Strauss of jeans fame
104 Geographical seven
107 Holy Tibetans
109 Race the engine
110 Church furnishing
113 Physicians' clientele
117 Borgia in-law
119 Dodge, as taxes
121 They both said: "We ——."
126 Capri, e.g.
127 Wood nymph
128 Homeric epic
129 —— off (riled up)
130 Successful realtor's sign
131 Improve a text
132 Move on Rollerblades
133 Paris airport

DOWN

1 Bookstore section for repairmen
2 Frome of fiction
3 Start of a Dickens title
4 Hockey on horseback
5 Four make a gallon: abbr.
6 Jackie's second, with 99-Down
7 Harbor boats, for short
8 Districts
9 Turning device or muscle
10 Lyricist with Kander
11 Actress Thompson of "Caroline in the City"
12 Lasses' contemporaries
13 "—— an arrow into the air"
14 No longer fresh
15 Neatnik's attribute
16 Andy's radio buddy
17 Diplomat's asset
18 India and invisible
24 Adversary
25 Sports palace
26 Campus digs
32 It's on the house
33 Lemony whiskey drinks
35 Kittens' conversation
36 Better balanced mentally
39 Became an adult
41 Londoner's radial item
43 Gael
44 Best-commercial award
45 Concerning
46 —— barrel (in a fix)
47 Lawbreaker
48 Cigarette-lighter component
49 Porridge ingredient, in a nursery rhyme
50 Imitator
51 Part of U.A.W.
52 Pop singer Clapton
57 Small children: var.
59 Schmo
60 Tasty
62 Tex-Mex treats
65 One of the Tysons
67 Gun down
70 Kind of melon
71 Wide-awake
72 "Life ——! Life is earnest!"
73 Achille ——, hijacked ship of 1985
74 "Barnaby Jones" star
75 Dress shape
76 Have to have
80 Partially open
81 Japanese wrestling
82 Urban haze
84 "As —— saying . . ."
85 Photographer Adams
87 Cavalry sword
90 Chaired
92 Actress Thompson of "Family"
94 Lay concrete
97 In a spin
98 More hobbled
99 See 6-Down
100 Pep up
105 Cathode's opposite
106 Cloudburst
108 Pursue stealthily
110 Not as ruddy
111 '50s Ford fiasco
112 Covered with wild plants
113 Omegas' preceders
114 Charlie Chan's remark
115 Word for Wilt the Stilt
116 Type of terrier
118 Charles Lamb's pen name
120 White House no
122 Rooter
123 Eccentric
124 Bath step-on
125 Pindaric poem



Solutions to last week's puzzles appear on page 179.



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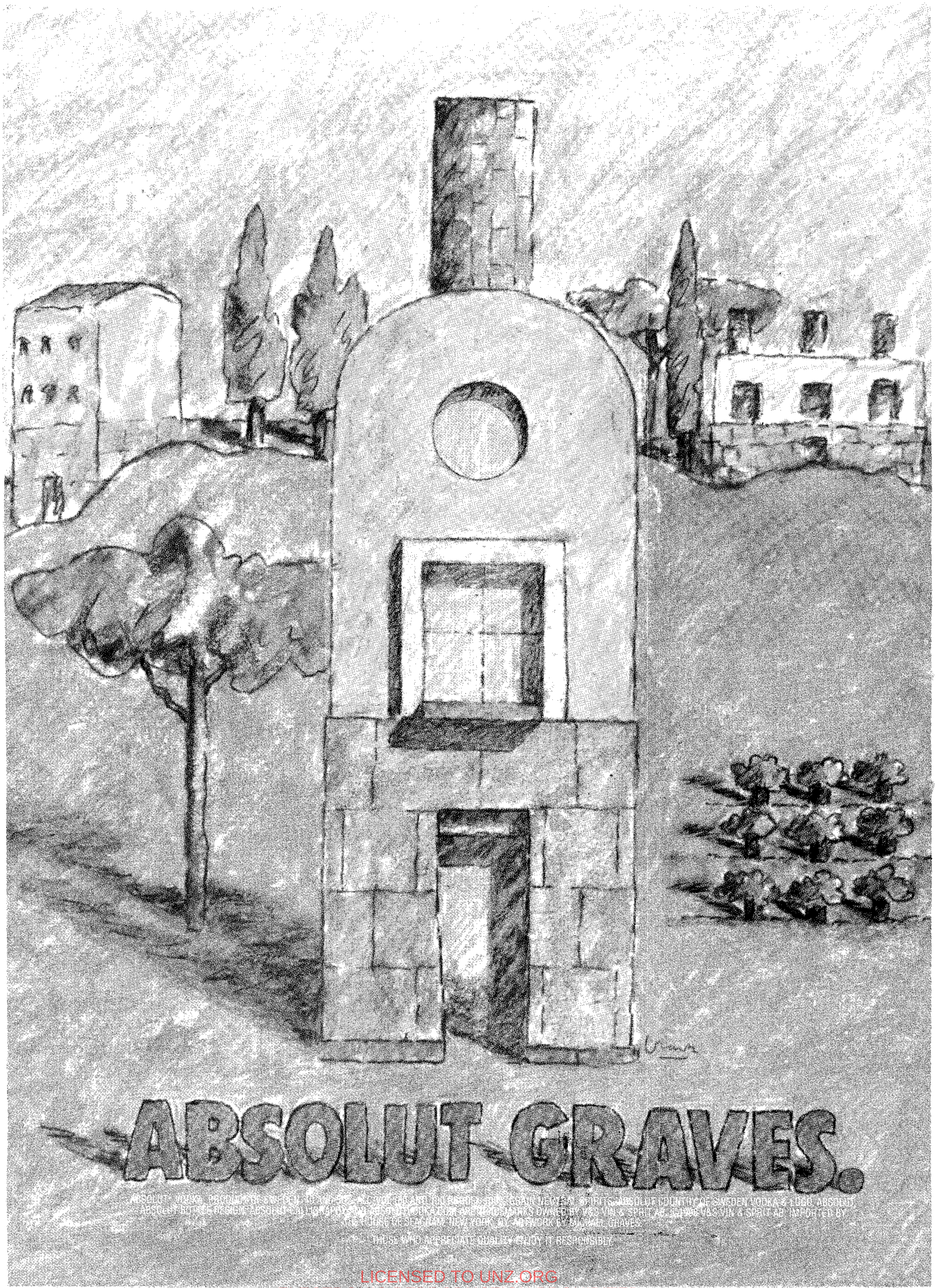
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